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American Collections

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Knockout
Looks!

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how to work with a former lover

your breasts:
care, upkeep, and surgical news

tips from
the most exciting new chef



3/75

Opal and Diamonds

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FEBRUARY, 1977

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VOGUE



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BEAUTY ON OUR COVER The girl is Patti Hansen, and if you like the look she's wearing, check out Elizabeth Arden's Great Color line—specifically, Sweet Apple Powder Blush, Mountain Pink and Grapewood Eyeshadows, and Sundown Red Lipstick. Way Bandy did the makeup; hair, Marc Pipino of Pipino-Buccheri Salon. FASHION Thinnest baby-lamb suède "sweatshirt" by Bill Kaiserman for Rafael, about $385. Bonwit Teller; Clothes Horse, Coral Gables, Fla.; Balliet's; Lou Lattimore; I. Magnin. Earrings and pendant: The Rothenberg Collection. Both at Saks Fifth Avenue. Photograph, Albert Watson.

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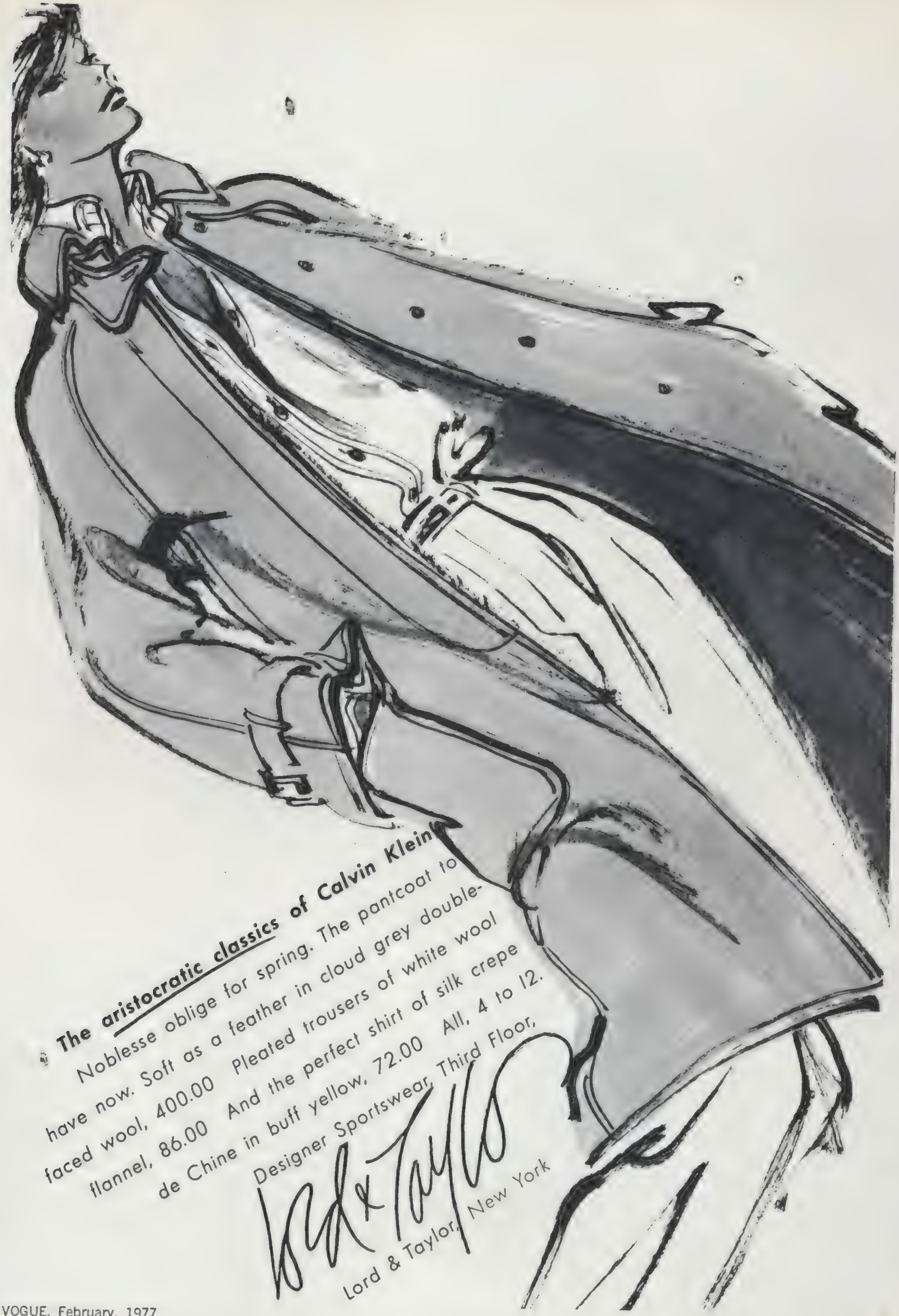
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'ULTIMA' II
CHARLES REVSON



Nat Kaplan The perfect ensemble. Sleeveless jacket of Ultrasuede® over stripes of ultra-sophistication. The jacket in navy—the pleated dress of printed polyester twill in white, navy and emerald. Sizes 6 to 16, about $260. Nat Kaplan, 498 Seventh Avenue, New York.



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Lillie Rubin

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Revlon



the art of the St. John knit



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RICH'S

Photographed at Arnold Gallery, Omni International, Atlanta, Georgia



BILL BLASS

His blithe spirit.

The cocoon

sheltered silk

halter gown

I.MAGNIN

CALIFORNIA PORTLAND SEATTLE PHOENIX CHICAGO





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Let's go where the good times are with

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Estée Lauder's fresh, green, glorious fragrance.

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Estée Lauder

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Unmistakably

Elizabeth Arden

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PARIS



photo anon - wallace et dragger, paris

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For skin that just gets
better and better looking.
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Calvin Klein

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THAT AYRES LOOK 1977. Halston slides a coat over shirt and skirt in one subtle shade: banana.

L.S. Ayres + co.

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You Write Us

Zen Is Something Else
The special article by Anne Roiphe in the November issue "Why do kids follow the Rev. Sun Myung Moon" upset me to the extent that I am writing my first letter ever to a publisher. If the author was knowledgeable in the area of religions, she could never lump Jesus Freaks, Zen people, and Maharaji people together.

Zen Buddhism is not a passing fad pulling young people away from their families. Zen came to Japan from Korea in the thirteenth century and to the U.S. in this century. . . .

My interest in Zen came in 1964 after visiting Japan with the José Limon Dance Company. In 1969 I was in Japan teaching dance at the American Cultural Center in Tokyo and practicing Zazen at Engakuji, a temple in Kita Kamakura. Buddha's last advice was to "be a light unto yourself" and that is quite different from following any person, Yogi or Rev. Moon. Also, Zen students never proselytize.

So much of Zen practice such as "staying in the now" has been adopted by Gestalt Therapy, est, and Dr. Dyer in *Your Erroneous Zones* because it does make life go with more flow and ease.

Lavina Hovinga
Tampa, Florida

Where Are the Clothes I Need?
During the years that I have been an avid and unfailing reader of Vogue, I have noticed the following pattern: . . . during January, February, March, April, May, June, July, August, nearly 100 percent of Vogue's editorial content is devoted to thin, light, delicate clothes suitable for wear only when the temperature is in the seventies.

I'm very attached to the contemporary concept that clothes should be seasonless, and most of my closet space is taken up by clothes which can be worn both in January and July. I feel, though,

(Continued on page 48)

7:59 P.M.

You've planned it well. Flowers, food, the fragrance you're wearing. Just one touch more: an inviting *whoosh* of Claire Burke Vapourri . . . to perfume the pulse points of your home. Spray with this spicy-warm scent of Pot Pourri and suddenly, it's in the air —the promise of a very special evening!



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Claire Burke

Pot Pourri . . . to perfume
the pulse points of your home

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Ah, Rio. Pan Am soaring high above it. Feeling up in the clouds myself in my Charlotte Ford

And feeling like a native when Paulo brought me my drink on the terrace of the Hotel Inter-Continental
Only place to stay. You can disco, swim, or hold your own banquet.
A pleasure dome. Five hundred rooms, and all deluxe.
Speaking of luxe. How about this Charlotte Ford pairing of raw silk pants with a sweatery tunic knit of pure cotton.
6 to 14 sizes, 180.00 in Collection Suits, Bonwit Teller

BONWIT TELLER



Flying down to Rio on Pan Am. Staying at the Inter. Continental. Going first class with Mollie Parnis.

Just called Pan Am, America's Airline to the world. Found they flew non-stop every day of the week. Booked myself on the Thursday 747 SP. That's for special performance. And it was! Takes you further. Faster. Never left the upper deck lounge! And traveled first class all the way in Mollie Parnis' confetti floral. Next to me, the sensuousness of pure silk. Teamed with the practical pleasures of pure cotton for a coat to wear every night in Rio. Navy on beige ground with piping trims. 6 to 12 sizes in the Designer Salon, Bonwit Teller





Ah Rio. Pan Am brought me, now you've caught me in your rhythm and rhyme.

At Papillon you've got to spread your wings and try the samba. Dancing till the sun comes up in Rio de Janeiro. No surprise my Mimosa Tree would flourish here in Rio. Handkerchief layers of swirling Silesta® from Symphony fabrics. Steel blue for 6 to 12 sizes, 80.00 in Miss Bonwit Evening Dresses My friend here knows Clovis Ruffin keeps the pace. Catch the movement of stripes on the loose. All attached to the fluid sweep of Klopman's Senessa®. Rainbow stripes on black. For Ruffinwear. 4 to 12 sizes, 60.00 Bonwit's Contemporary Dresses

BONWIT TELLER



Rio by the sea. Oh! One last look before Geoffrey Beene and I go back to reality. On Pan Am.

**There'll be more adventures for me, and times for wearing my Beene Bag drawstring.
Takes about thirty seconds to step in, pull tight and tie it up.
A city girl's idea of dotted Swiss. Navy cotton flecked with white for 4 to 10 sizes, 158.00
in Bonwit Teller's famous S'fari.**

Pan Am's taking me back in style. And Bill Kaiserman's coming along for the ride.

Reserved the dining room in the upper deck lounge of this incredible 747 SP. Do you believe a choice of five entrees? Choice, too, is the way Bill Kaiserman puts together a Rafael. Wool with just enough linen to make it uncommonly crisp. Stripes of brown and beige. Soft new feeling in his pleated skirt. Like it best when I toss on my favorite silk shirt. 4 to 10 sizes, 375.00 in my other home away from home, Bonwit Teller's S'fari

New York Manhasset Scarsdale Short Hills Philadelphia Wynnewood Jenkintown Chicago Oak Brook Boston Troy Palm Beach Beverly Hills

BONWIT TELLER



the cool, clean cottons of Ralph Lauren and his couture collection of unfashion contemporary clothes that take you sun-ward. Here, from Kaufmann's Vendome, waft-sheer cotton shirt over pastel, multi-hued cotton skirt. One from a collection being presented by Ralph Lauren at a special benefit for the Carnegie Institute, Museum of Art, Feb. 16, Carnegie Music Hall.

KAUFMANN'S
Pittsburgh

enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



Parfums Lagerfeld · Paris

Anne Klein's soft but spirited jacket 140.00, skirt 74.00 and blouse 110.00,
from a present and future perfect collection, The Crest Room.

meier & frank

Holly Harp
for
Martha

Palm Beach · New York · Bal Harbour

Drawing by Sandra Leichman



Do you feel a creative urge, now that Spring is about here? Then why not give it a whirl and collaborate with one of our design representatives right in your own home. You can order a dress, suit, coat or costume, tailored to your measurements in any one of hundreds of wonderful fabrics. If you like the idea, just drop us a line and we'll arrange an appointment for you. Shown here: our flower-shower costume in a pansy-strewn print fabric — just one of our fashions from 250.00.

UTAH Tailoring

3088 Washington Blvd. Ogden, Utah 84401

If you would like to be a design representative in your area, just write and we'll tell you how!

You Write Us

(Continued from page 36)

that the editors of Vogue are ignoring a very painful reality: in most of the United States, the months from October through April are cold as hell. Women run out of interesting things to wear in that long stretch of miserable weather. . . . A fashionable woman in this situation can either wear the warm but boring clothes she's been in for several months, or she can freeze in some so-called seasonless dress which is really more suitable for spring.

I fully understand that you have to work around the schedules of the apparel business, and that those schedules do not reflect seasonal temperature changes very accurately. But, please, consider the plight of the fashion-conscious woman who is tired of wearing the same tweeds she's been putting on since October, and needs some fresh ideas in February for beautiful clothes, practical clothes she won't catch pneumonia in.

Andrea Rockar
Libertyville, Illinois

We couldn't agree more! We are doing what we can to encourage in the fashion industry a more realistic approach to the needs of our readers—including ourselves.

The Male in Every Female

In the September Vogue's "New Guideline for Fitness"—copy enclosed—there is fine example of serious misstatement of medical fact (that "women have *no* testosterone"). . . .

A woman without testosterone (and other androgens) is a woman without pubic or axillary hair, without libido, without sebum from active sebaceous glands, etc.

Excessive androgens in women cause problems (hirsutism, scalp hair loss, acne, etc), but normal levels are essential for normal female attributes and functions.

I like reading Vogue. I don't read it for medical information since medicine is my field of work, but I don't like to read Vogue for medical *mis*information.

Nancy P. Durr
New York, New York

Although some medical dictionaries indicate only that testosterone is a male hormone produced by the testes, the female does produce testosterone in minimal amounts from the pituitary and adrenal glands. It is indeed essential for the physical characteristics Ms. Durr describes.

Get Out of the Kitchen

Yesterday I felt low until Vogue was delivered. My spirits then rose, as I planned to enjoy the beautiful and fascinating home always pictured in Vogue!

Can you imagine my disappointment at finding little pictures of kitchen utensils instead.

Your feature about homes and the interesting people in them sets your magazine apart from other publications that have fashion pictures, how-to articles, reviews, etc.

Dorothy Cripe
Indianapolis, Indiana

Now, with the proper guidance, even the beginner can master the art of Chinese cooking

The Cooking of China

Your Introductory Volume To

TIME LIFE BOOKS *Foods of the World*

FREE, for 10 full days



You'll get *that proper guidance* in *The Cooking of China*, your introductory volume to TIME-LIFE BOOKS best-selling series, FOODS OF THE WORLD. It helps take the confusion out of Chinese dishes such as sour-and-hot soup, smoked chicken, pepper steak. You'll find easy-to-follow recipes, tested in our own kitchen. How-to illustrations and step-by-step instructions make the most exotic dish a pleasure to prepare. Examine the volume and its companion Recipe Booklet FREE for 10 days. Read them. Work with them. Here are some of the fascinating things you'll discover . . .

How To Plan a Perfect Chinese Meal

Don't worry about courses when you plan a Chinese dinner party. Every dish is served at once. Sample menus help you balance your choice of dishes so that preparation and cooking are simple and orderly. The book has "prepare early" dishes such as braised star anise beef . . . slow-cooked dishes such as barbecued spareribs. These leave you free for shrimp with peas or another favorite stir-fry dish.

A Sumptuous Meal with a Few Simple Rules

The Chinese make preparation and cooking two separate procedures. Most preparation means chopping and should be done in advance. If certain ingredients aren't available, don't worry. *The Cooking of China* will show you how to substitute spinach for cabbage, broccoli for bean sprouts. No need to invest in new equipment. You can cook "Chinese" with utensils right from your own kitchen.

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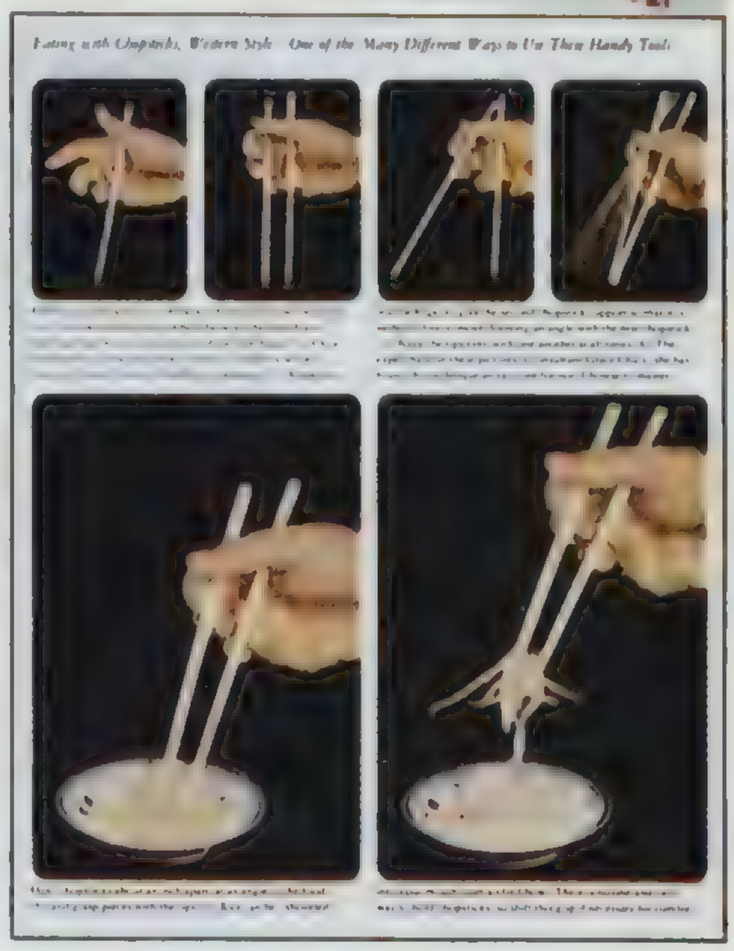
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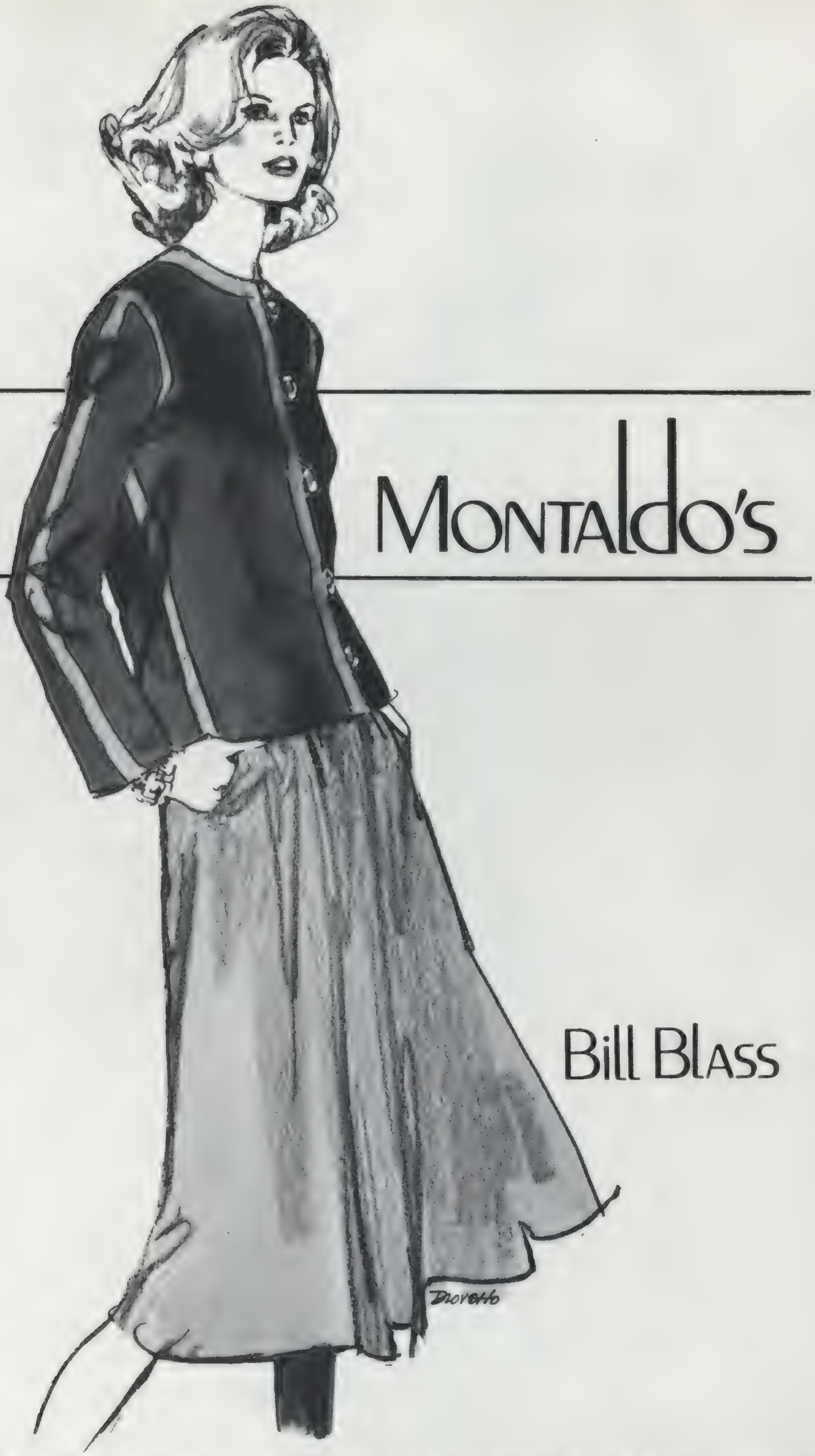


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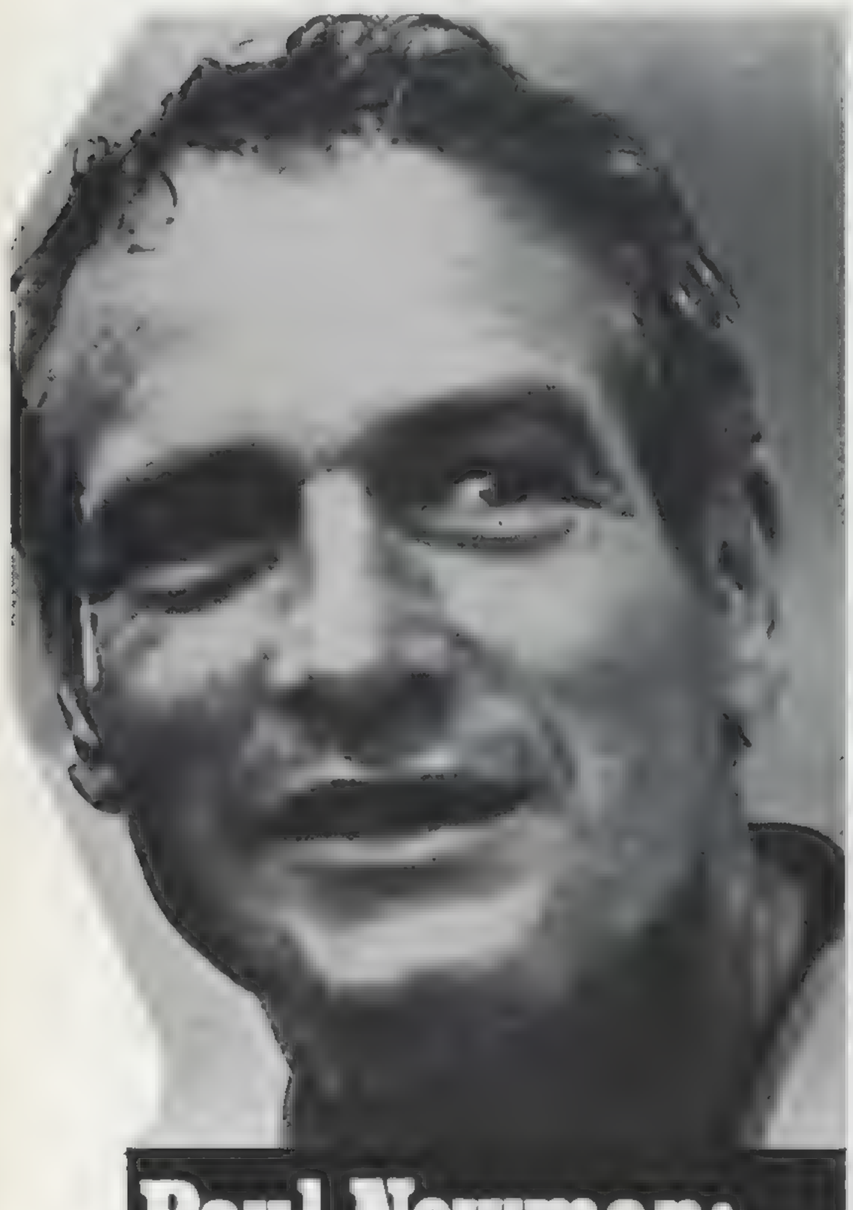


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ART.....BARBARA ROSE
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MOVIES.....REX REED
OBSERVATIONS.....BLAIR SABOL
SOUNDS.....DAVID SARGENT
TAXES.....JULIAN BLOCK



Paul Newman: Jocking It

What's hot about a Paul Newman ice-hockey movie? Newman, fifty-two, role-ing "a strong case of arrested development"; and surprise scripter, Nancy Dowd, of the new Thirties Generation. She's written funny flick, *Slap Shot*, and, men swear, knows more about jocks than a locker-room attendant. Says Dowd: "If you're a woman, I guess they think you should stick to divorce and children. If you write about men, they get surprised."—K.M.

Movies: In a Watergate Nunnery

Nasty Habits is the Watergate story, piously camped up in a Philadelphia nunnery. Glenda Jackson is Nixon; Geraldine Page and Anne Jackson are Haldeman and Ehrlichman; Anne Meara is Gerald Ford (Sister Geraldine, to be precise, and always falling into and out of things); Sandy Dennis is John Dean; and Melina Mercouri is Henry Kissinger. They smoke, swear, munch pizza, and turn author Muriel Spark's comic allegory *The Abbess of Crewe* into Heavenly Hash.

Sandy Dennis steals the picture being klutzy, rabbit-faced, near-moronic, and totally lovable. She even *looks* like John Dean. I especially liked Glenda Jackson at the end, boarding that final helicopter and grimly warning: "You won't have Alexandra to kick around anymore!"

The Catholic church will go up in smoke, but the movie's message is irresistibly clear: laughter is a great healer and it's time to treat Watergate with humor. It's a debatable point, but *Nasty Habits* lives up to at least half of the bargain.—R.R.



Veiled Melina Mercouri, Glenda Jackson, Geraldine Page

MORE MOVIES:

Fun with Dick and Jane is a wickedly amoral comedy about the disintegration of the American middle class, focusing on one All American couple—Jane Fonda and George Segal—who decide to do something about it, often in ways that are irresistibly humorous but decidedly illegal.

As the Bonnie and Clyde of suburbia, Jane and George not only get away with the loot but end up heroes. I'm not sure I approve of the message, but I was captivated by the bright, capricious way this deft and charming group delivered it.

King Kong. $24-million and a trashy leading lady who reclines on the ape's paw like a curb-service waitress testing a leather hand chair at Design Research, seductively purring: "Hey, Kong, this thing just ain't gonna work out!" isn't show business. It's monkey business. And the big gorilla just bought Paramount.

Nickelodeon. Growing pains in Hollywood re-created with affection by a charming cast of Tatum O'Neal, Ryan O'Neal, and Burt Reynolds.
—R.R. *(Continued)*



The girl from Rocky

Talia Shire—tiny, black-eyed, Buster Browned, with a come-and-go grin—is strong enough to stand out next to any man: brother-director Francis Ford Coppola, husband-composer David Shire, father-arranger Carmine Coppola, costar *Rocky* muscle Sylvester Stallone, or son Matthew Orlando, age sixteen months. She can also, coolly, take over a movie screen like a sou'wester blast.

"In my early family life," says Talia, "there were very creative, dominant men. If you are brought up in that, you learn, pretty much, to be on your own. It's a good thing to be detached. It makes you bold." Bold enough to grow from busing it into Manhattan each week as a kid with ballet tights, thirty cents for a hot-dog, and dreams of choreography; to acting horror flicks, a *Godfather* pair (for her brother), *Rich Man, Poor Man*; to taking on movie *Rocky* with unknown writer, actor Stallone.

"Seeing *Rocky*, people respond to the fact that we're fresh, all just people who loved working with each other. None of us had alimony payments—that's very significant."—K.M.


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What's News

Continued from page 72



Truman Moore

Frederica von Stade: "better all the time"

Sounds: Revving up to Opera Greatness

It's funny about some artists. All sorts of people burst onto the scene and are acclaimed at a young age. Then some fade and some just sort of sit there, without growing further. Others continue to accelerate, and before you know it they've arrived at something very much like greatness. That's what happened to Frederica von Stade, a young American mezzo-soprano. Five years ago she was one of the most promising and satisfying singers around. Now she is one of the great singers of the age; and, in matters of repertory, vocal technique, and even musicality, she is getting better all the time. Two recital records—*Frederica von Stade Sings: French Opera Arias by Berlioz, Gounod, Massenet, Meyerbeer, Offenbach and Thomas* (Columbia) and *Opera Arias by Rossini and Mozart* (Philips)—document her progress.

The Philips Rossini-Mozart disk, devoted to familiar (e.g., Cherubino's two arias from Mozart's *Le Nozze di Figaro*) and unfamiliar repertory by composers with whom Von Stade has been associated, is the more expectedly excellent. The Columbia disk is the more striking, if only because it amounts to the most gorgeous of all the current spate of French opera records. If you aren't familiar with operatic recordings and want to hear how singing gets called beautiful—the combination of a wonderful sound and the most refined, delicately ecstatic phrasing—you should hear this disk. Accompaniments and sound on both records are exemplary.—D.S.

Pop-Top of the Heap

Had Linda Ronstadt chosen long ago to become an opera singer, one can guess with some confidence that she would be one of the great ones today. As it is, she is without peer as a pop singer, at least in sheer vocal terms; as an instrument, compared with its competition, Ronstadt's remarkably full, unobstructed low soprano is striking.

As an interpreter, Ronstadt has had a more circuitous growth, with a past full of great songs and indifferent ones, and a rather erratic history of career promotion and record production. Part of the problem has been the singer's own insecurities, in which she has tended to wallow, and the numbing intensity of her love life. But, in the past three years, she has found a manager-producer (Peter Asher) with whom she can work, and she has blossomed at last into the most successful of all American female singers.

Linda Ronstadt: Greatest Hits (Asylum) brings together a clutch of her most popular songs from both Asylum and her old label, Capitol. Popularity generally means up-tempo songs in America, and so this collection slights Ronstadt's specialty, lovelorn ballads. Ronstadt enthusiasts should also have her earlier collection on Capitol called *Different Drum*, plus her last three albums—*Heart Like a Wheel, Prisoner in Disguise,* and *Hasten Down the Wind*.—D.S.

MORE SOUNDS:

Joni Mitchell: Hejira (Asylum). A strong comeback for an artist always perilously close to self-indulgence.

William Byrd: Music for Viols and Virginals (Musical Heritage Society Building, Oakhurst, New Jersey 07755). Despite the title, the virginal music here is played on the harpsichord by Edward Smith, but that's only a minor fleck on an otherwise spotless surface.

Patti Smith: Radio Ethiopia (Arista). A slight falloff from the balance of art and rock on Smith's first album, *Horses*, this is still a raw yet thought-provoking anomaly in the generally trivial world of 1970's pop.—D.S. *(Continued)*



Linda Ronstadt: "without peer"

小婦人的大主意

Adele Simpson

What's News

Continued from page 74

Art: The Nerve of Some Paintings



Photograph by Gianfranco Gorgoni. Courtesy Sidney Janis Gallery, N.Y.

Alfred Leslie, his super-real self-portrait

Today, as many feel that modern art has finally reduced itself beyond minimalism into a big zero of emptiness, some painters are rejecting abstraction for representational art of one sort or another. This month, the Museum of Contemporary Art in Chicago is showing giant portraits and tableaux by leading realist Alfred Leslie. Obviously (indeed, too obviously) inspired by old masters like Caravaggio and David, who brought realism to new heights in a "grand manner" of dramatic art that was both popular and topical, Leslie has worked diligently over the last years to develop a style that would establish the same kind of direct communication with a public.

Whether or not it is possible to create a contemporary version of the grand manner remains questionable; certainly Leslie's billboard-size portraits often suggest vulgar movie close-ups more than they do the refinements of the art of the past. Enlarged in size and exaggerated, through the use of stage-like lighting, in their three-dimensionality, Leslie's subjects have more than a theatrical presence: they seem about to come right off the canvas and approach the viewer.

One thing is certain: good, bad, or indifferent, there is no way of ignoring these paintings, which are hauntingly bizarre and bound to impress one with the sheer raw nerve of anyone's being so bold as to challenge the greats of art history. Leslie is gutsy enough still to believe art can tell a broad public something about the human condition.—B.R.

MORE ART:

Art Deco on native grounds. This month, an exhibition at the Musée des Arts Décoratifs in Paris celebrates the fiftieth anniversary of their 1925 show that introduced Art Deco to a delighted public.
Photographs by Nadar. This month (and until March 27), The Metropolitan Museum of Art in New York is exhibiting some fifty rare portraits by Felix Nadar of the Paris society that Proust recorded; they are both fascinating as art and entertaining as social history.
Designing Californians. Through February 28, the Los Angeles County Museum of Art is exhibiting outstanding and unusual furniture designed for local California homes, most of it pre-World War II.—B.R.



Felix Nadar's photograph of Pierrot-suited Sarah Bernhardt, from "Nadar," a shock-of-recognition book by Nigel Gosling, published this month by Knopf.



Barbra on the line

This is Barbra Streisand. Barbra Streisand is a force unto herself. With lover/roommate Jon Peters, she produced *A Star Is Born*: the Star starred, wrote songs, edited film, pulled costumes from her bedroom closet, put herself, her home life, up for reviews. Rewards: $$. Woes: gentlemen, swing your axes. Reviews? Heavy on the home.—K.M.

Books: Are Generals Lousy Lovers?

Although the point and rumors of the love story described in *Past Forgetting: My Love Affair with Dwight D. Eisenhower* by Kay Summersby Morgan (Simon and Schuster) have been in the public domain for about thirty-five years, the fragile charm and the mystery of its ending have never been told before with the openness of this book. Kay Summersby, before she died of cancer in January 1975, wanted to set this historical grace note straight. Her tone is jelled in this sentence: ". . . it seemed completely natural for me to be sitting in the back seat of a car parked in a grove of trees in Tunisia eating chicken sandwiches with the President of the United States—and having those sandwiches served to us by a four-star general who was in love with me—and I with him."

To Summersby, General Eisenhower was a man who had had "very little comforting in his life," enjoying carefully his power as Supreme Commander of Allied Forces in World War II, not totally bewildered by his impotence in bed but apologetic. Much later, the romance cleavered at war's end, after the equivalent of a "Dear John" letter.

Not long afterwards, the General asked a young major to take Kay out for a drink in London. There the young man tried to explain the inexplicable: what had happened to the joyous plans for marriage between the Irish girl and the five-star General? "Kay, it's impossible. The General is really on a tight leash. He is not his own master." Who held that leash? Who was that master? Summersby never tells. During the war, however, Kay and Ike gave each other "comfort, laughter, love." Enough.—A.T.

MORE BOOKS:

The Big Biazarro by Leonard Wise (Doubleday). Suckers, tough, smack, prosties—in a novel about the Big Biazarro, the greatest poker game held every five years with a buy-in of a million dollars. Not for lovers of Slap Jack. Big paperback sale, big movie.
Evidence of Love by Shirley Ann Grau (Knopf). A cool novel, complicated in its portraits of three generations of disagreeable men with a genetic tendency towards marrying odd wives. Sharply written, with a coroner's eye on the proceedings.
The John McPhee Reader (Farrar, Straus & Giroux). Twelve shapely excerpts from books by the extraordinary McPhee. It is sensuous to let McPhee's English slip over you—and it's not lyrical or dreamy but imaginative and correct.
A Cast of Thousands by Anita Loos (Grosset & Dunlap). In this savory, skittery, honey-and-vinegar gossip, Anita Loos, who is four years older than the redwoods, touches on her grandmother, Cleopatra Fairbrother; D.W. Griffiths; Aldous Huxley; H.G. Wells; and many more. Delectable photographs.—A.T. *(Continued)*

Behind every great woman, there's a man.

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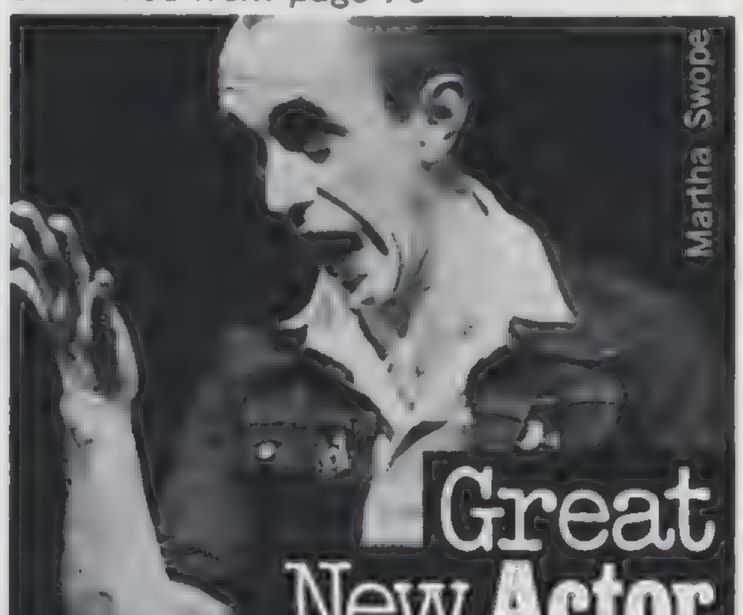
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What's News

Continued from page 76



What helps make theater live? A perpetual expectancy of surprises. And this season's grand surprise is young, from-Wales Jonathan Pryce, above, a blade-thin, shock-faced man who, in Trevor Griffiths' fraught *Comedians*, plays a would-be stand-up comic with such ferocity, intensity, and craft that you instantly know him to be a very great actor.—L.L.

Collecting: Kitchen China Craze

For years, "China export" art was commonplace. Canton porcelain was used as ballast on ships that brought furniture, silver, silks, tea, and paintings to America from China in the 1800's. Once here, Canton china was kitchenware. Many still think it crude, too informal for a serious table; others collect it. Over the years, the blue and white porcelain has broken, and today unusual shapes are scarce. At Sarah Potter Conover in New York, a small leaf-shaped dish is $165; a large tureen is $650.

The sale of the Carl L. Crossman collection at Sotheby Parke Bernet in New York revealed more exotic aspects of "China trade" art: a fan of colored lacquer, others of carved and pierced ivory, a pair of bamboo armchairs in the Brighton Pavilion style. The eight-foot day bed carved from Oriental rosewood, used on shipboard, was estimated at $2,500; a Tingqua watercolor of the artist's studio, at between $1,500 and $2,000.—J.G.

MORE COLLECTING:

Nineteenth-century samplers, mostly from England, are at Sarah Potter Conover in New York, where a Madame Breguet washes and watches over them.

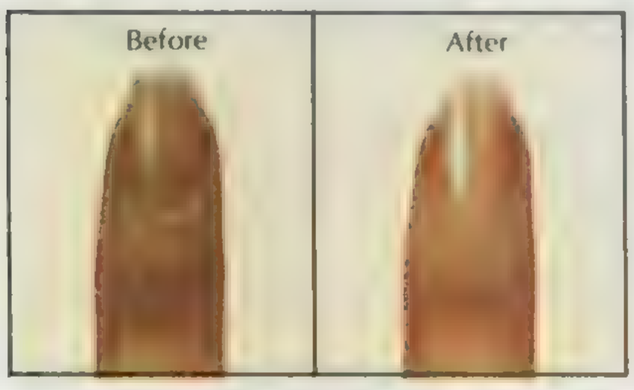
Decorative objects are auctioned informally on Saturdays at Auction 393 in New York; formal sales on Thursday nights.

Nineteenth-century shawls from China with silk fringe and embroidery and Paisleys from Scotland are sold by Cora Ginsburg in Tarrytown, N.Y. By appointment.—J.G.

(Continued on page 80)

ANNOUNCING AN AMAZING NEW NAIL DISCOVERY. THE JŌVAN NAIL CONDITIONING AND POLISHING KIT.

Take a good, close look at your nails. See the little ridges in them? Every ridge is a tiny vulnerable surface, ready to crack or nick at the slightest bump. You may not notice it until weeks later, when that nick nears the tip of the nail. But by then it's enough to start a deep crack or a long wide chip. And there goes another nail.



At last, a helping hand. The Jōvan Nail Conditioning and Polishing Kit.

Until now, about the best you could hope for was a cover-up for nail problems—a good polish or false nails. But now, you can actually improve the quality of your nails and protect them from damage right from the start. With the brand new Jovan Nail Conditioning and Polishing Kit. This remarkable kit is unlike anything you've ever used before. In just minutes, it goes to the very cause of nail problems, gently erasing the ridges that can weaken and damage nails. Then it conditions the nails, and finally it buffs them to a prettier shine than ever before.

Beautiful nails the Simple, Quick, Easy Way.

1. The Jovan Nail Smoother gently erases the surface ridges in the nail. You delicately glide it across the nail in one direction



only until nail surface looks powdery white. This creates a smooth, snag-resistant surface which helps prevent flaws, helps resist cracking, chipping and ragged edges.

2. The Jovan Nail Conditioning Cream is a rich conditioning cream fortified with protein (the very substance of strong nails). It protects the nail against brittleness and harsh drying conditions. Even protects against detergent water. And buffs up to a beautiful natural shine.



3. The Jovan Nail Buffer buffs the nails to a strong, naturally-beautiful lustre. You can see and feel the difference even after the first few strokes, but don't stop there. After a full thirty strokes you'll see an incredible difference. Nails are glossier, stronger, with a prettier shine than you've ever had with nail polish. No cracks, no ridges, no dullness. Just the rich look of naturally-beautiful nails. And beautiful nails mean beautiful hands.



Get your Jovan Nail Conditioning and Polishing Kit today. It's available at the cosmetic counters of America's finest stores. Only $8.50.



The Jōvan Nail Conditioning And Polishing Kit.

The simple, quick, easy way to turn problem nails into beautiful nails.

Jovan, Inc., 875 N. Michigan Ave., Chicago, Illinois 60611 © 1976, Jovan, Inc.

What's News

Continued from page 78

Money: Picasso on the Installment Plan

Buying quality art has always been a problem for all but the very well-heeled collector, since few dealers or banks would offer credit for any length of time. But things are changing.

Recently, FinanceAmerica, a subsidiary of BankAmerica Corp., got together with a firm called International Art Registry Ltd., which fingerprints and insures art, to make art loans. According to Alan Baer, president of the New York company, IAR will finance up to half the cost of an antique or a work of art, once the firm is satisfied the work is genuine. Suppose you want to buy an aquatint by Miró, for example, priced at $10,000. You would put up $5,000 and borrow the rest, say for a five-year period. At 14.45 percent interest, your monthly payments would be $117.50 (for a grand total of $7,050). In addition, you would have to pay $200 for registration and certification, about $40 or less for insurance each year.

Several banks also are loosening up about loans for quality art, including Commonwealth National Bank of Dallas and Manufacturers Hanover Trust Co. in New York.—W.F.

Taxes: Cabdrivers vs. Babysitters

Q. The IRS concedes that my medical deductibles include cab fares for doctor's appointments. But if a babysitter minds my children while I'm gone, do I also get a deduction for the sitter's fee?

A. No. The U.S. Tax Court sided with the IRS and held the cost of a sitter is a nondeductible personal expense. Incidentally, the IRS takes a dim view of another kind of deduction for sitters. A 1973 ruling said a housewife can't take a charitable contribution for a sitter who watches her children while she does volunteer work for charity.—J.B.

Romance is —

Romance is dead? No way. It's alive and welcome and living in Richard Chamberlain, who's zinged every heart-stringer from Dr. Kildare to Hamlet; Cyrano and Lord Byron to Cinderella's prince. What's sufficiently princely? An everything's-golden smile ("my only dependable expression"), a voice straight from original sin. And, surprisingly, humor. "I've a very silly side," warns Chamberlain, flipping brighter side out this month as host of a *Saturday Night Live,* after ten weeks of deep New York theatering in *The Night of the Iguana,* as Shannon, Tennessee Williams' disbarred minister, down and almost crumbling. "When people touch each other, when people go out of their way and put themselves in very dangerous positions for the sake of other people," says Chamberlain of *Iguana,* "that's amazing. And rare. And worth looking at."—K.M.





Tell me, Mr. Bones...

What were Black men doing painted like charcoaled clowns in the old minstrel shows? Look at heart-opener two-hour TV special *The Minstrel Man;* above, actors Glynn Turman and Ted Ross—two Black men gone blackface, as they had to do, to replace black-made-up whites on a turn-of-the-century song-and-dance stage.—K.M.

Observations: Dancing Your Life Away

The disco disease has infected such a vast number lately that some discomaniacs have reported that they simply can't adjust to their normal boring home environment after a night of flashing lights, thwamping guitars, and diluted booze. So, for those who have a feverish case of Boogie in their blood and Hustle in their hearts, there is now fast relief. It's a new service called "take-out disco," and on the West Coast it's already outdoing McDonald's and Chicken Delight in instant-gratification popularity.

Apparently, what you can do is to call a company like "Let's Go Disco" (8680 Melrose Avenue, Los Angeles, California); and they come in and redo (for an evening or forever) your whole apartment or single bathroom, game room, or garage into a Barry White wonderland—complete with sophisticated wall-to-wall sound system, illuminated dance floor, unique strobe-light effects, a mix-your-own-music console board, and corners covered in freshly potted palms, calla lilies, and unstained beige satin banquettes. The more pricy fringes include a live D.J. (who also doubles as a decent bartender or maid in drag during the off hours) and a two-set appearance of an imitation "Savannah Band" for that legit club atmosphere.

Some disco dilettantes have used this service as a one-shot late-evening gag. However, word has it that the serious discophiles (an unusual breed who can't seem to keep normal hours let alone a simple job, can't come down off the ceilin ever to know what day or year it is) insist on having their entire living quarters re-discorated. For them, disco is not just an occasional midnight amusement but a twenty-four-hour existence. Talk about dancing your life away! Or is it just another *Red Shoes* fantasy?—B.S.

Where To Eat Now

What's made near-centenarian Gage & Tollner, across the East River from lower Manhattan, where to eat now? Two basics: New Yorkers are thronging to the Brooklyn Academy of Music—glorious international theater to be seen there; Gage & Tollner serves the greatest American food—chicken fried with bacon and corn fritters, for example—with old-time transcontinental train-dining-car grace. And the restaurant is, in itself, a time-warp room. Right: proprietors Ed Dewey, left, and John Simmons in the sometimes gaslighted miracle.—L.L.



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A lot of new cigarettes give you low 'tar' and nicotine numbers. But I can't taste numbers.
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But I still get real taste. And real pleasure.
For me, Winston Lights are for real.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

13 mg. "tar", 0.9 mg. nicotine av. per cigarette, FTC Report APR. '76

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Therafin Wrap
Massage
Diet and Exercise

Other expert beauty services include *facials, pedicures, (foot hygiene) waxing and make-up.*

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Beauty Q & A

Hot tubs: good or bad? . . . Beauty masks: A no-no for dry skin? . . . Why mascara sometimes runs . . . Perfume at the beach

Q **Is it true that wearing perfume in the hot sun—at the beach, for example—is bad for the skin?**

A It's a good idea not to put any foreign substance on your skin if you're going to be out in very hot, direct sunlight, unless it's a preparation specifically designed to be worn in the sun—such as a sun-block cream, tanning cream, or tanning lotion. These are specially formulated to be non-irritating. Perfume used to cause trouble when it was made with oil of bergamot—an oil, from an inedible sour orange, that gave a clean, appealing citrus scent. Most orangey smells today are mock bergamot (made in a chemical laboratory), since the natural product is extremely allergenic and can cause photosynthesis—seen in dark splotching of the skin—when it's exposed to direct sunlight. No natural bergamot is used in fragrances sold today in the United States. Even so, if you want to wear fragrance at the beach, it's advisable to dab it under your bikini bra, on the soles of your feet—anywhere it will be shaded from the sun.

Q **Should a person with dry skin ever use a beauty mask? I know masks are wonderful for cleansing and toning, but fear they may increase dryness.**

A Masks for deep cleansing, toning, and improving the skin's texture—making it smoother, finer—are usually for oily skins only. Now, however, Helena Rubinstein has come up with a new mask—Skin Life Creamy Clay Mask—that's specially designed to get around this difficulty. A natura! mineral clay mask, it's loaded with moisturizers and emollients that work together with the gentle drawing action of the clay—leaving the skin not only clean, but moist and fresh-feeling.

Q **My skin gets awfully dry in cold weather. Do hot baths make it worse?**

A Any kind of washing removes natural oils from the skin temporarily. But you can make the bath work for you by adding a bath oil or other emollient. A few drops in your (not-too-scalding) bathwater should help your skin feel softer, silkier. For best results, rub a little more oil over your body after bathing.

Q **I have long but very light eyelashes. I've tried all brands of mascaras, but after an hour of wearing mascara I have smudges under my eyes and beneath my eyebrows. . . . I've looked into eyelash dyes, but they seem as if they would be harmful to my eyes and eyelashes. Is there an alternative?**

A We consulted Aida Grey, of the famous Aida Grey skin care salon in Beverly Hills, California, about your question. "We do about 100 eyelash dye jobs a week," said Miss Grey; "20 or 30 a day, and no one has reported any ill effects. Of course, if you have irritated eyelids, puffiness, or any sign of strong allergies, we don't do the tinting. We use a special tint—a natural organic eyelash dye, made from fruit—and special conditioners before and after. The whole job takes about 10 minutes, and lasts 4 to 5 weeks, depending on how oily the skin is and how much you go out in the sun. Oil dissolves tint, sun bleaches it out. If your skin isn't oily, and you don't go in the sun too much, it will last 6 to 8 weeks. . . . About the mascaras that run: perhaps you're not using waterproof mascara. Or perhaps there's an oily situation on the eyelids and oil around the lashes that prevents the mascara from taking hold. I'd suggest powdering the eyelids and lashes before you apply the mascara." Aida Grey's own mascara is organic, like all her preparations—all are made from distillations of fruits, vegetables, herbs, flowers. You can order her mascara by mail. Write to Aida Grey, 9549 Wilshire Blvd., Beverly Hills, Calif.

The last feminine hang-up

You've come a long way . . . at least, that's what they tell you.

And, in a lot of areas, that's true.

As far as marriage is concerned, you're making up your own mind—saying "yes" if that's what *you* really want. And "no" if it's not.

As far as a career is concerned, you're looking a lot beyond typing 80 words a minute. And, even if you do decide to have babies some day, there's a lot else you want to accomplish, too.

Fantastic. Every bit of it.

But there's one area you may not have turned around yet. One area where the old ideas about how a "woman should think" may still be hanging you up. But good.

That's the area of the world. Not just your corner of it. The whole big, wide world. From politics to the environment. From science and medicine to the jobless rate.

When the conversation turns to matters like these, are you ready to jump in with opinions of your own? And facts to back them up?

Or does that modern, liberated woman suddenly revert to a respectful silence? A silence which is broken mainly by the sound of some man's opinions?

That's easy enough to change.

Some of the women's revolutions were hard. Luckily, this one is easy.

To change your sex ideas, you may have had to turn your head inside out.

To change your career ideas, you may have had to convince a lot of people who've stood in your way. From parents to teachers to personnel directors.

But to become so well-informed that no man, ever again, will talk you down or try to talk down to you?

Simple. All it takes is an hour or so a week (an enjoyable one at that) and 50¢ a week.

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TIME is simply this: the easiest, clearest, most complete, best organized way to keep up with everything important.

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COLORS FOR KEEPING THINGS VERY WARM

THIS WINTER...

RUSSIAN RUBIES

BY L'ORÉAL

Wear Russian Ruby and Russian Caviar on your lips and on your nails.

Smooth Russian Rubies over your lips. Feel the sensuous feeling L'Oréal's *new* Lip Accents bring to your mouth. Tell him it's the rich moisturizers and protective emollients—including French Imported Grapeseed Oil. He'll tell you they're just plain sexy.

Glide Russian Rubies over your nails. See the sensational color L'Oréal's Nail Accents give them. So high in shine, so long on wear...so perfect he'll want you to run them through his hair.

Wear Russian Ruby and Russian Caviar. Because a little red goes a long way.



L'ORÉAL COLORS YOUR WORLD!™



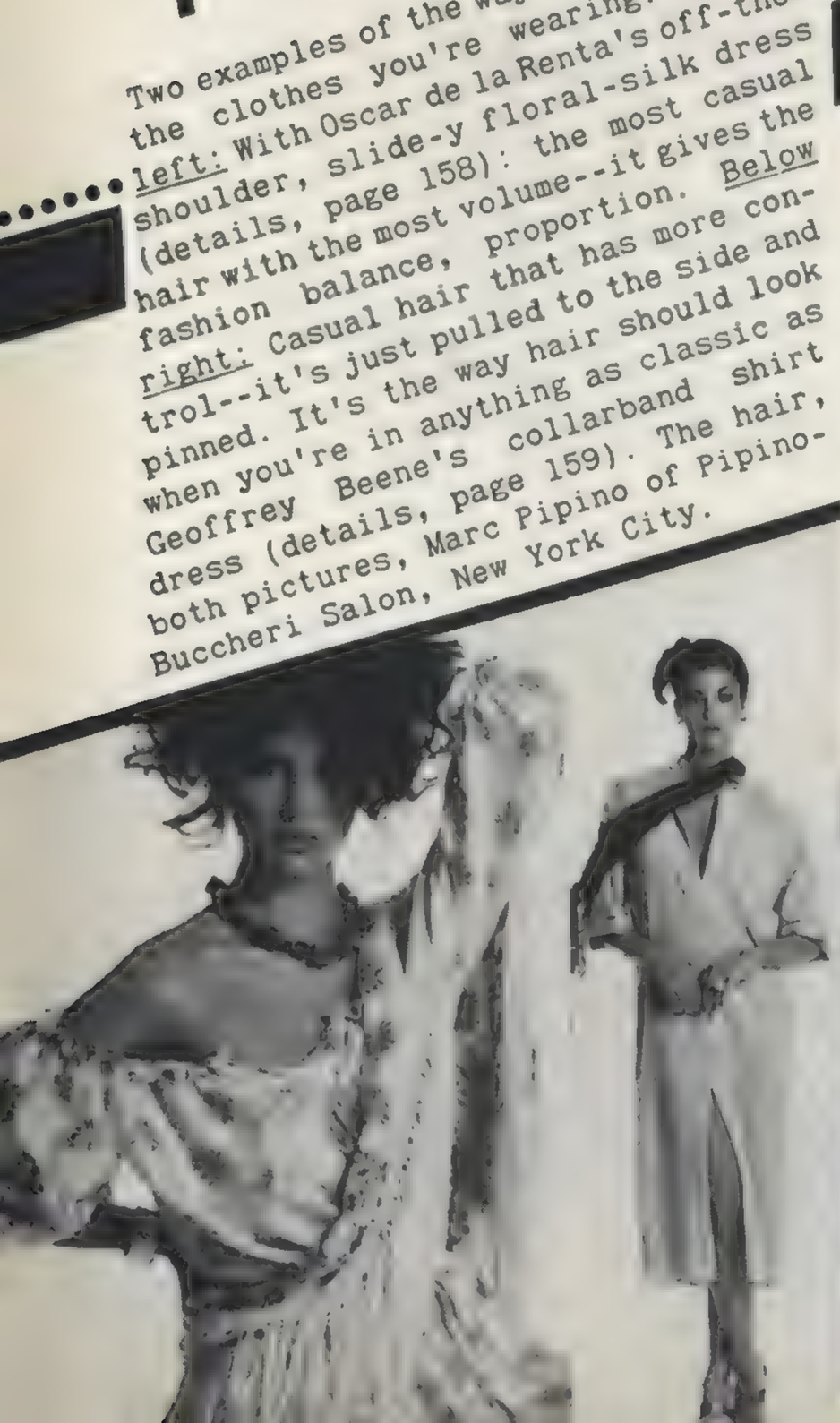


Important: When we talk about longer, thicker hair—the kind you see above, the way Suga of Bergdorf's did it—what's part of the picture: hair's health. You can't have hair this terrific looking without it. The rule: When you're allotting beauty time each week, set aside a half hour for your hair—it needs regular treatment.

Hair Now

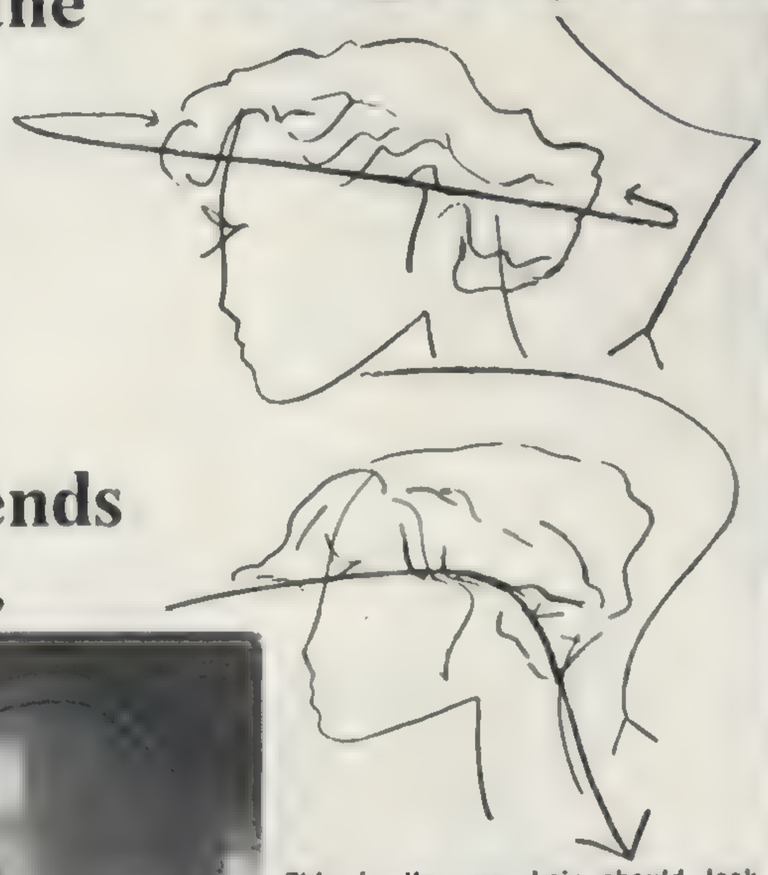
Casual hair....
If you can
run your fingers through it,
you've got the idea!

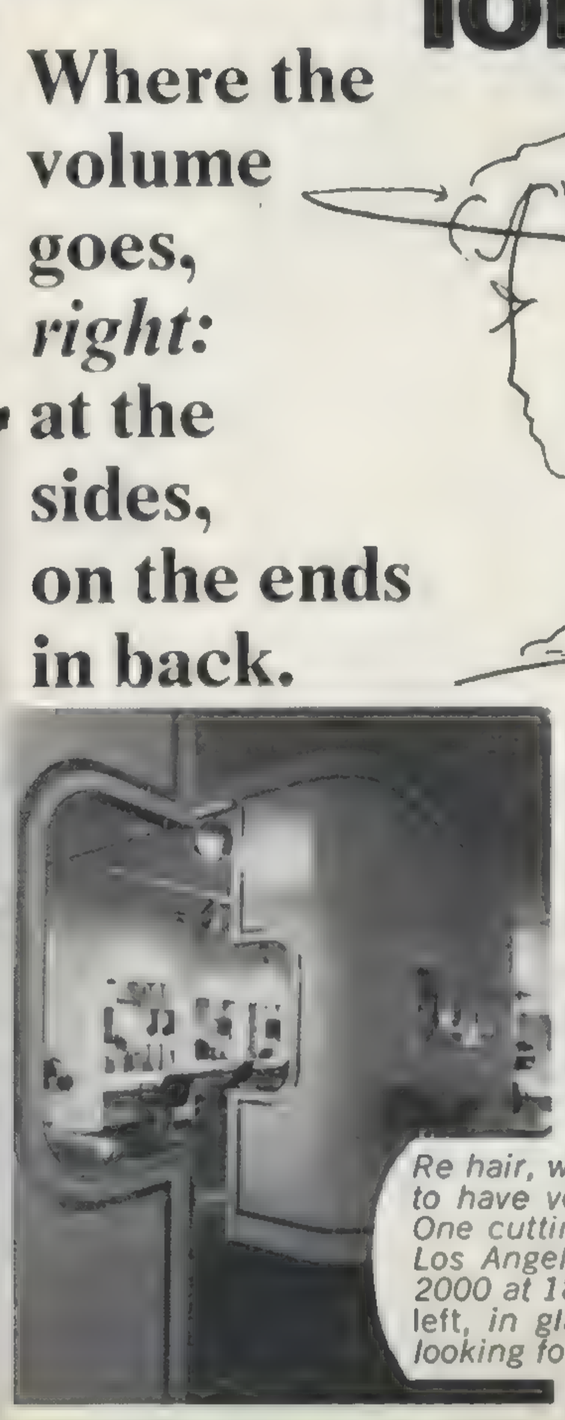
Two examples of the way hair works with the clothes you're wearing....Below left: With Oscar de la Renta's off-the-shoulder, slide-y floral-silk dress (details, page 158): the most casual hair with the most volume--it gives the fashion balance, proportion. Below right: Casual hair that has more control--it's just pulled to the side and pinned. It's the way hair should look when you're in anything as classic as Geoffrey Beene's collarband shirt dress (details, page 159). The hair, both pictures, Marc Pipino of Pipino-Buccheri Salon, New York City.



This season: longer, fuller hair

Where the volume goes, *right:* at the sides, on the ends in back.





This is the way hair should look today, the way Christiaan sketched it—top with volume and fullness at the sides, in the back. What's out: hair flat to the nape in back, directly above.

Re hair, what turns the shape: the cut—to have volume, it's got to be right.... One cutting salon to try if you live near Los Angeles—Geri Cusenza's Cassandre 2000 at 18386 Ventura Blvd. in Tarzana, left, in glass, chrome, mirror. If you're looking for a modern salon, this is it!



When to seek special help for your hair—at the very first sign of trouble. If hair loses shine, feels brittle, begins to break, and at-home conditioning isn't doing the trick—see an expert. One to try, a Pantene hair-care counselor who has the Pantene Micro-Analyzer, *above*. What it does: It magnifies and projects one of your hairs on a screen to help determine the trouble. Where to find it... Bloomingdale's; Carson Pirie Scott; Neiman-Marcus.

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"If it doesn't look natural, it's not for me."



As kids, we grew up with "Does she...or doesn't she?"® So when I made that important decision to use haircoloring, I picked Miss Clairol.® Now I know why it's famous. The color has a soft, lively look to it that does a lot for me. My hair has a healthy sheen, nice highlights, and I like the way it feels. But it's really the color! It looks totally natural every time. And that's what I care about most...if it doesn't look natural, it's not for me.

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So Pears cleans gently. Naturally. *Without* detergents.

As Pears cleans your skin, its fine herbal oils moisturize it too. And help keep your skin soft and smooth.

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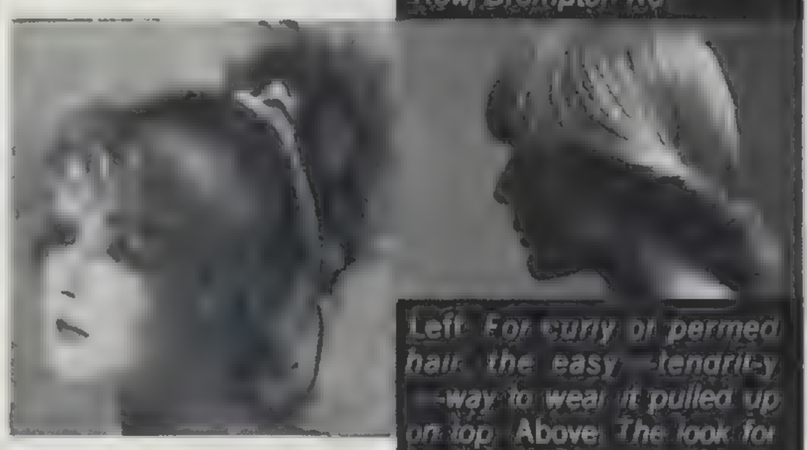
Hair Now

Continued from page 88

What's news... Bangkok

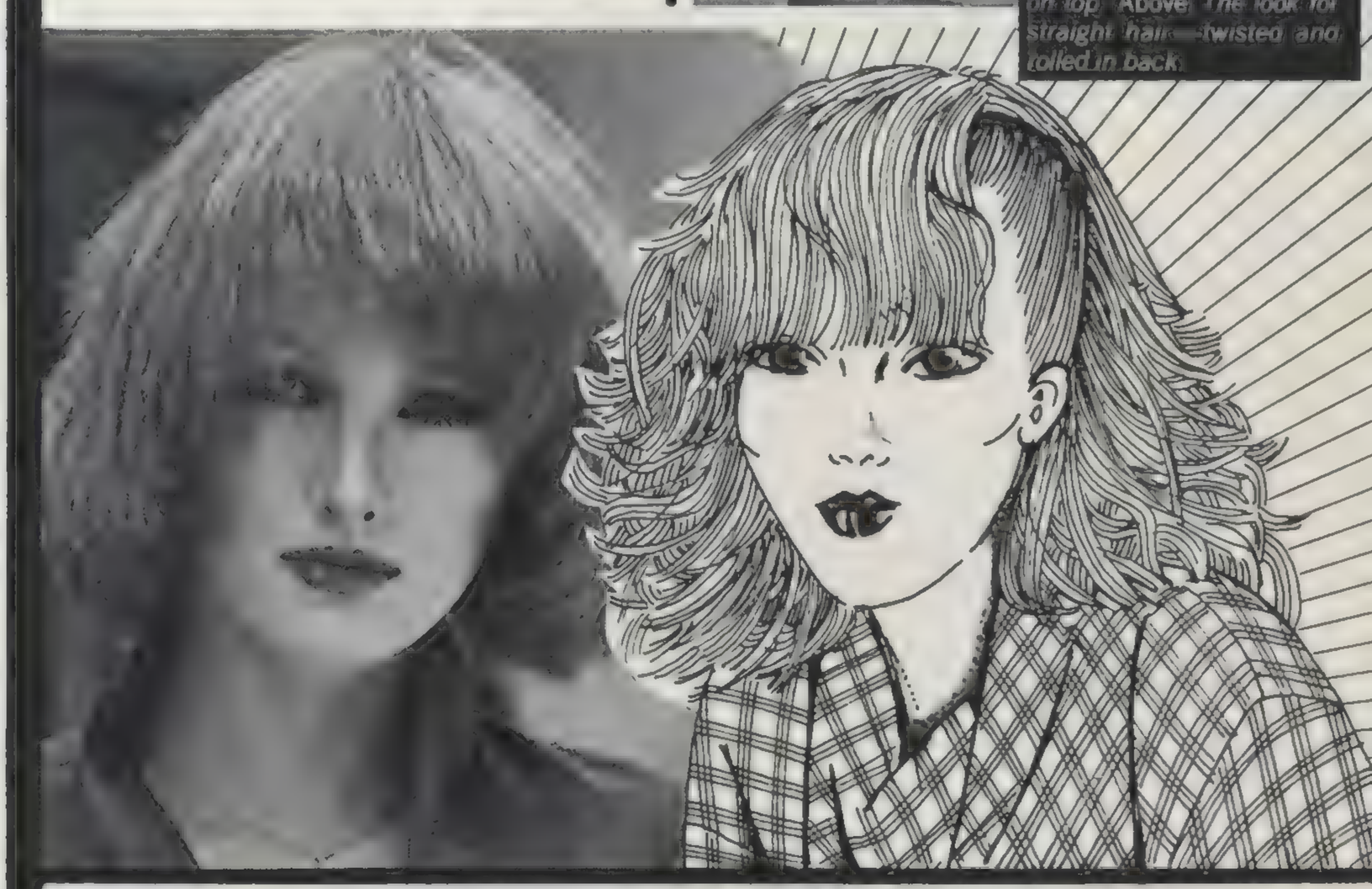
In Bangkok, Thailand, an International Spy tells us, the Tokyo Beauty Salon has the most luxurious hair-and-nails treatment east of Eden. You lie on a couch that's a cross between an analyst's and a massage table, and for 15 minutes a combined shampoo/head-and-neck massage goes on while manicurist and pedicurist, as heavy-handed as butterflies, work on your extremities. The pedicure includes a good leg massage. The works, complete with hair conditioner and blow-dry, costs 95 baht—slightly under $5. What hair conditioner? Wella spoken here.

London



Two versions of soft, natural-looking hair for curly and straight, below, the way it's done at Schumi, 8 Yeoman's Row, Brompton Rd.

Left: For curly or permed hair, the easy, tendrily way to wear it pulled up on top. Above: The look for straight hair—twisted and rolled in back.



PARIS AND NEW YORK BESTS....The look of casual hair, the way it's being done at Le Salon, New York, above left, and Maniatis, above right. How to care for a look as casual as this: Says Bruno of Le Salon, after shampooing, blow-dry hair from underneath with head bent over and finger-comb into place.



One for health

. . . a hair conditioner. Use it the way you do moisturizer—post-cleansing and especially if you blow-dry hair. One to try: Clairol's mist-conditioning Power Pal, *left*.



One for fun

If you can't live without a blow dryer, this is for you! The mini radio that looks like a dryer. About $11.50, including postage. To order from Lewis Galoob, Inc., 333 Alabama St., San Francisco, Calif. 94110.

Haircolor—what's news

1. If you ever thought about putting henna on your hair, think about this: a raw egg whipped into the dissolved henna and then brushed on hair. It's the way Rose Reti (128 E. 56 St., N.Y.) hennas hair to give it incredible glow.

2. Nature-heightened color—it's the way to color hair today. The kind Robert Renn of Pierre Michel (6 West 57 St., N.Y.) is doing: blonding for naturally light haircolor, burnished tawny-red for brunettes, or if you don't want any red tones — brown-on-brown highlighting.

3. If you want to go lighter, this is the way to do it—by double-tinting hair with single-process color. What that means —lightening hair without going through the bleaching step first. At Nubest & Co., 1482 Northern Blvd., Manhasset, N.Y.

1 2 3

Turn on a healthy glow...instantly!



new! brush/blush

Soft color! Soft brush! Soft price! Fresh & Lovely Brush/Blush: Maybelline's lavish compact filled with fresh, healthy, natural looking color plus a brush so silky-soft, you'll purr. **$1.95**

More Fresh & Lovely ways to blush:
Creme Blush for a delicate, velvety finish and perfect control at your fingertips. **Fingertip Powder Blush** to touch a little sparkle here, there, anywhere.

fresh & lovely®

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Fine Make-up | Sensibly Priced

"I love classic design in 14 karat gold and sterling silver because it reflects my own personal philosophy. It's real and it makes a statement about the way I live today."

Colleen Terian
Interior Designer



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You can always tell real jewelry by the company it keeps.

Ciani. A collection of 14 karat gold and sterling silver jewelry.
At the Ciani department at fine stores. $25 to $500.
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Signed with the GB monogram, over-the-knee stockings in cotton and stretch nylon. Natural with vertical stripes in camel/peanut/gray or navy. One size fits all. From the very special Geoffrey Beene Hosiery Collection for Bonnie Doon. At fine stores. Four dollars.

Bonnie Doon, 11 East 36th St., New York and Harbor View Ave., Stamford, Conn.

Is womanhood worth it? Consider the alternatives...

By Rosalyn Drexler

Androgyny is not my household god; it is not even the genie who lives in the stoppered bottle that contains the dreamlike essence of my life. Rub an androgyne and you get a Barbie doll dressed in Ken's clothes. Pull the plastic ring in the back of a Barbie doll and you hear: "Hello, my name is ?. My sex is ?. My goal is population zero. Won't you take me to a party with you?"

Alice Cooper's snake was not the one that appeared in the Garden of Eden. It was not in the employ of sexual revelation. It was a prop of garish untouchability draped around the made-up neck of a professional transvestite. Bianca Jagger's cane was not a surrogate penis or a cripple's leaning stick. It was once again a theatrical ploy, a pointer toward asexuality, a usurpation. Andy Warhol's Gioconda smile tells us that he has the world by a truncated hermaphroditic tail. Jackie Curtis has gone through at least three transformations: bewigged 'thirties movie star, overgrown sailor boy with slimy wooden whistle to blow, and James Dean all leather and zippers. Marlene Dietrich has bewitched generations in her tuxedo and top hat while still wearing, underneath, those silky items of intimate apparel that drove Emil Jannings to cracking eggs on his head (in *The Blue Angel*). And it has been rumored that Janis Joplin hid a Zapata moustache behind the blues and an opaque bottle of Southern Comfort.

Once, when I was younger, I cut my hair short and wore lumberjackets; it made me look "butch" . . . still, men were attracted to me, and I to them. Now, with long hair, long dresses, long breasts, I find that women are attracted to me, and I to them. It's as if a whole loaf of bread were dropped onto a colony of ants. Everything is confusion where once order reigned and each creature carried out its necessary role for survival. Are we to be like those mutant flowers that contain both stamen and pistil, able to impregnate themselves without outside help? Are the breasts of Tiresias a prophecy? Is it true that once we were all part of a primal hermaphroditic body that was torn apart into separate particles; and that now our impulse is to become whole again?

The new mythology is acted out behind masks and costumes that invite no venal entry. Who would be the doer and who the receiver when one gender is all there is? We are approaching at last a pseudo-cloning system whereby we are free to love ourselves as nobody ever loved us before, free to bump against the marvelous mirror that once let Alice through. Strip the silver from behind the mirror and we lose sight of ourselves to face a blank wall again. Life cannot be created as if it were literature. If it could be, I myself would rather be a combination of woman/goat—a rollicking satyr making music, crushing grapes between my teeth, seeking love in hidden glens; or a woman/ship—a figurehead cutting through the wild waves; or a sphinx—containing the dual mystery of life and death (the first and last intercourse of the gods).

Diana is my household god: Diana of Ephesus, the multi-breasted goddess of the moon, of forests, of animals, of women in childbirth, whose temple was one of the seven wonders of the ancient world. I choose her fecund simplicity to protect me from the mutilations of androgyny and from a mock eroticism that begins and ends cold. ▽

the donald brooks look

Fashion designer, **Donald Brooks,** puts his bright new looks on view with a sparkling collection of super sunglasses, designed exclusively for Oculens, Ltd. Fashion frame-ups with the unmistakable stamp of contemporary couture.

The special flair of Donald Brooks translated in high fashion sunglasses for women on the go . . . everywhere.

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A new **Donald Brooks for Oculens, Ltd.** optical frame collection is now available.

Between Us

Talk from, to, and about women

By Lorraine Davis

IF YOU COULD JUST GET ORGANIZED . . .

Unless you're hospitalized, chances are that on top of all your other roles you're a homemaker: planning, and in most cases doing, the work that keeps a house livable and feeds the inmates. Sometimes the repetitiveness and thanklessness of housework, its unparalleled capacity for producing fatigue and boredom make the U.S. Army seem more attractive.

Dorothy Tennov, Ph.D., offers some help for all of us in her new book *Super Self* (Funk & Wagnalls). Behavioral consultant Tennov teaches "self-management"—how to apply the most recent findings of behavioral science to your work and your life. Dr. Tennov's system involves charting your "capability levels," then neither wasting high-ability time on trivial tasks nor suffering any guilt over unproductive low-level hours. Of the homemaking bind, she says:

"Maybe the best that can be said for housework is that it is 'challenging.' The challenge is in getting it done without losing your sanity. In fact, it can be planned, systematized, and self-managed into something which is tolerable even if it never gets to the point where it elicits any joy. . . .

"If you feel you may be doing more housework than you really need to, analyze each household task by asking yourself the following questions: How much labor would I save if I altered the pattern? What real function does it serve?. . .

"Some of our household practices may be said to represent a kind of cultural lag. Things that made sense at one time are continued despite the fact that they have become unnecessary and even burdensome."

Things that no longer make sense may include long elaborate ritual meals (one family gave up meals altogether, except for special occasions), oven-cleaning (nobody really looks under your bed), even bed-making itself. Giving yourself a limited "housekeeping interval" and planning in advance what you will do leaves you hours for more inspired activity.

DRINKERS, UNITE

Alcohol, the great social leveler, has helped many of us through some bumpy places in life; but if drinking has slipped from tool to tyrant in your life, freedom could come through Women for Sobriety, a movement begun by sociologist Dr. Jean Kirkpatrick almost two years ago. Complementary to, not conflicting with, Alcoholics Anonymous, Dr. Kirkpatrick's method often draws women who are already members of AA but feel they need her kind of reality therapy. "We center our recovery in dealing with the absolute moment, with the now. The past is over and done with. It is futile to carry remorse and guilt into the present," said Dr. Kirkpatrick, a good-sounding woman who is an arrested alcoholic.

Women for Sobriety has spread so flamboyantly that no one is now sure how many groups there are (at least forty, ranging as far from home base in Pennsylvania as Australia and Alaska) or how many members (letters to Dr. Kirkpatrick number in the thousands). "I think," said Dr. Kirkpatrick, "that one of the greatest advances of this century is the phenomenon of people coming together in groups to solve their common problems."

THE FOREST IN HER HEAD

"I am ashamed to tell anyone about the forest. It *is*. I am positive of it. The knowledge comes straight from the 'zero bone.' Emily Dickinson? Whitman? The zero bone tells you when you have had an encounter. A glance can be an encounter, or a word, a body's spontaneous gesture, the shape of a cloud, autumn leaves burning. You never forget encounters, nor do you search for them; they leap at you, unannounced. An encounter can be like a sunburn. Off peels a layer of skin, exposing a tender red hurting surface that toughens gradually. An encounter can mystify, enlighten, or terrorize. What it can never be is superficial."

From "In the Forests of Riga the Beasts Are Very Wild Indeed," by Margery Finn Brown, in *In the Looking Glass: Twenty-one Modern Short Stories*, a new anthology of works by and about women edited by Nancy Dean and Myra Stark, published this month by G.P. Putnam's Sons.

MONEY VS. SEX

Have you ever stood by, very politely seething, while some sharkskin-suited branch-banker turned down your family's application for a mortgage or a loan on the grounds that your husband's income didn't measure up when, in fact, your own income made the pair of you eminently eligible? What about an unctuous real-estate man and the signing of the lease on a new apartment? A woman's right to financial identity got a significant boost recently when the U.S. Department of Justice obtained a consent decree requiring the owners of seven apartment projects in New Jersey to include a wife's income in determining the financial eligibility of rental applicants. The idea that a woman's earnings are "pin money" and not a reliable source of income and the supposition that women "can't handle" money die hard; but women are beginning to gain equal money rights and, as mothers, they can help to change the climate of opinion for the future.

Along with other kinds of sex-typed behavior, male and female attitudes toward money are developed very early. How you talk to your children about money, the ways in which you dispense allowances, do or don't pay for chores, extend credit for blue jeans or ski trips will determine how your children will feel about money (one of the most emotional subjects in the world) and how they'll acquire and spend it.

Grace W. Weinstein, who wrote *Children and Money* (Charterhouse and, in paperback, Schocken), says boys are taught that money is power, encouraged to work for it aggressively and spend it recklessly; girls, more often, are encouraged in dependency, swaddled in smiles when they use their feminine wiles to get extra cash out of daddy but taught to be so defensive about spending that they always shop in packs, wouldn't think of buying a single earring without the support of their friends. This tendency to mix up love with money can follow a girl for the rest of her days, producing cash-dependent marriages, investment timidity, and an inability to take charge of her own life.

Treating boys and girls even-handedly where money is concerned could enable your daughter to earn and spend money as confidently as the Rockefeller boys; and, if your son becomes a loan officer, he'll be able to welcome applicants on unisex terms.

Feb. 9, Women's Strike for Peace will bus from Pentagon to White House, rally at Capitol for "zero nuclear bombs"

JUST A MINUTE, WHILE I MOVE THIS WALL

Not many visitors to William Randolph Hearst's enduring monument to blatant power, his personal, highly eclectic California castle, San Simeon, realize that its architect was a woman, Julia Morgan, the first woman graduate of the University of California Civil Engineering School in 1894, and the first woman student at Paris's Beaux Arts. A small, slight woman whose zeal wiped out hunger, cold, or fatigue, Ms. Morgan worked on the site itself, directing the workmen, almost improvising the building; last survivors are being interviewed now for a book by historian Sara Boutelle.

Julia Morgan is part of *Women in American Architecture*, a show prepared by the Archives of Women in Architecture and funded by the National Endowment for the Arts, New York State Council on the Arts, CBS, IBM, and Harry Winston, Inc.; at the Brooklyn Museum this month, touring nationally after April.

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So when I'm smoking I head straight for Salem Longs. There's nothing halfway about it. I get extra length, smooth flavor and menthol. Salem's my enjoyment.

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19 mg. "tar" 1.2 mg. nicotine av. per cigarette, FTC Report APR. '76.

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like an aerosol spray
but has no aerosol propellants?"



THE ANSWER.



If you're looking for an alternative to your aerosol anti-perspirant, Ban Basic® could be the answer for you.

It has a fine, even spray like an aerosol, but has no aerosol propellants. And its advanced pump is never drippy or messy.

People have found the Ban Basic formula to be the answer too. Ban Basic is so effective it stops wetness better than Sure, Right Guard Silver and Arrid Extra Dry aerosol sprays.

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Ban Basic

Effective. Very economical. And non-aerosol.

*Based on 2 second aerosol spray per underarm.

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Beauty Now



Essential for beauty:
a good night's rest.
Get enough sleep each night—
it makes all the difference
in the way your skin looks. . . .
One way to be sure
you're getting your beauty rest,
to take into bed with you:
the pretty Porthault-cotton
floral-printed pillow,
above, designed exclusively for
D. Porthault by Hope Hendler.
It has a back pocket to hold
any of their three scented
sachets . . . for sensuous
dreams, or just to sleep—
it's enchanting!
$21.50. At D. Porthault Inc.,
57 E. 57th St., N.Y.



The makeup to go for today, *right:* foundation formulated with treatment ingredients—it keeps skin in optimum health. One we think is terrific—the new B21 Makeup from Orlane, an extension of their amino-acid-based B21 treatments. Earring, Diane of Denmark.

Makeup with treatment-best!

Another sleep-helper: a sleep mask. To use for cat-napping, during daylight hours when you want to rest. The pretty one *above*, in heart-shaped pale-cream-on-brown "suède," $10, postpaid. To order from H.O.D.I., P.O. Box 83, East Station, Yonkers, N.Y. 10704.

Charming!



The embroidered heart pillow, *right*, with lace edging and a small lace pocket—it's a super way to "gift wrap" a ring, anything small. From Michelle Nicole Wesley's Fantasy Factory; 5-inch ($10) and 9-inch ($12.50) sizes. At Bloomingdale's; and at Incorporated, 1449 Second Ave., N.Y.C.

For success!—for fun! The glitter-y magic herbal wand with satin-ribbon streamers. From Michelle Nicole Wesley. About $6. At Bloomingdale's; Jenny B. Goode, 1194 Lexington Ave., N.Y.C.



For makeup: the place to go in L.A., the tools...fragrance tips



For New Yorkers—anyone!—on the West Coast who can't live without Boyd's or Kiehl's: the place in Los Angeles, Franklyn Welsh's new Vanity Inc. (704 North La Cienega Blvd.) where he has—among other services—a collection of things from both pharmacies plus makeup consultations.



One way to carry makeup essentials: in a silk-corded small satin pouch to wear around your neck (when you need them, you've got them). The pretty bamboo-handled brushes here, in a floral-print satin pouch—terrific at night. From Bowman Trading Co., Inc. $15. At Henri Bendel.

Reynolds Rolles

Re fragrance . . . 1. If you're going to own only one form, own a natural spray—it's the most versatile. Use it as an all-over spray, to scent closets, drawers. Find a tiny pillow—e.g., the one, this page—spray with your favorite fragrance, and tuck into a drawer. 2. The time to apply fragrance, before putting on makeup. The reason: scent is a wonderful P.M. refresher. 3. Where fragrance lasts longest—in hair. Use a few drops in your final rinse after shampoo. One we like: Arlene Dahl's Dahlia. If you like a modern scent, you'll like this!

Plunge into the Wet Wet World of Lip Quencher

by Chap Stick

Come and enjoy moist lips.

Once you enter our wet wet moist lips world, you'll never use any other lipstick again. Lip Quencher moisturizing lipstick by Chap Stick is drenched with protective emollients, overflowing with creaminess, to soften your lips and keep them lusciously moist. In mouth-watering creams, transparents and shimmering frosteds. Choose from 24 beautiful shades. Why wear just any lipstick when you can wear Lip Quencher by Chap Stick. Splash one on.



Anne Klein suits you.

The ultimate body suit. Soft shimmering opaque nylon satin with a unique new "V" underwire bra. (You'll have to try it to understand how it combines such lightness with such lift.) We've done it for you in both beige and white trimmed with lavish lace in sizes 34 to 40. B, C, and D cups. And there's a whole matching collection of bras, bikinis, and briefs. Anne Klein for Lily of France. It will give a lift to your spirits as well as your body.



LILY OF FRANCE

90 PARK AVENUE, NEW YORK, N Y 10016



The place to go if you're in Paris



To jot in your directory: the address of the new Helena Rubinstein Paris Boutique, *above*—52 rue du Faubourg Saint Honoré. What you'll find there: makeup colors—for eyes, lips, cheeks, etc.—by the scores, and beauty work/meetings held by Rubinstein experts to teach you how to care for your skin and apply makeup.

Beauty Now

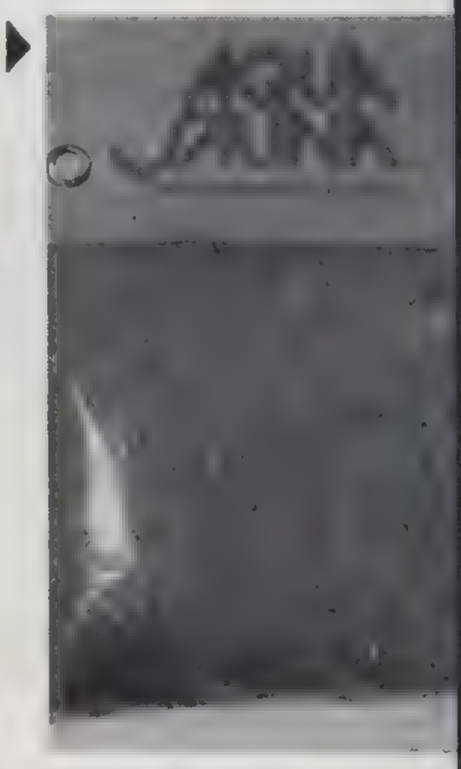
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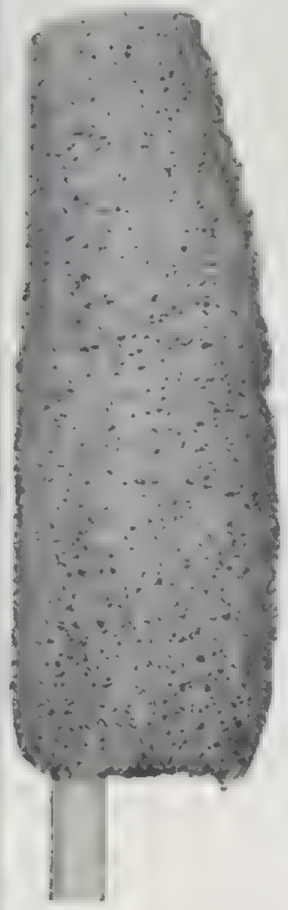
What goes on in the shower...

One of the best shower accessories to own, something that *feels* good, that *does* good—it turns a bath, a shower into a beauty treatment. One example—Marylou Bloch's soft cleansing mitt, The Ultra Cloth. To alternate with a loofah, to use with a bath gel instead of a soap—it's refreshing. $7.50. To order from Marylou Bloch Cosmetics, Inc., 201 Park Avenue, Birmingham, Michigan 48009.

SOOTHER

To add to a bath—scented crystals. These, *right*, are pH-balanced for extra skin protection. From Aqua Sauna. $3 for three treatments. At Jordan Marsh, Fla.





SMOOTHER

To remove skin debris, dirt, dead skin cells: a loofah—everyone should have one. One we think is terrific—it's long-handled, the Loofah On a Stick, *left*. $6. At Saks Fifth Avenue

SOFTENER

Instead of soap, a treatment cleanser—go for it if skin is dry, in the winter when it's cold. The one here, *right*, Village Bath's Creme Soap Treatment, comes with a loofah. $7.50.



Plunge into the Wet Wet World of Face Quencher

by Chap Stick

Come and enjoy beautiful skin.

Face Quencher is a new kind of moisturizing make-up by Chap Stick. Overflowing with moisturizers, drenched with creamy protective emollients for a soft, smooth, lusciously moist look that stays fresh, natural. Plunge into Splashing Ivory, Misty Peach, Creamy Beige, Rainrose Beige, Sunshower Beige, Flowing Umber, Stormy Bronze. And unique Clearwater Natural, which enhances your skin-tone without adding color. All sheer. All moist. For a beautiful face, take the plunge.



Horoscope



By Maria Elise Crummere

▶**François Truffaut,** at his birth in Paris on February 6, 1932, had the Sun, Moon, Mars, and Mercury all in Aquarius — making him uniquely, unyieldingly Aquarian. For filmmaker Truffaut, this gives the ego (ruled by the Sun) the most avant-garde drive; Mars determines a courageous manner; Mercury elects to reason on a universal level. This is a man destined to serve humanity; his duty is to give personal happiness. Truffaut's goal: to project his love outward to the world.

Aries

MARCH 21–APRIL 19

The first week, Mars, your ruler, urges you to speak your displeasures, but this would be resented. Wait until after the 10th, then initiate a new, acceptable program to introduce on the 18th. Within a week, results should mature. Timing is important; the last five days of the month you will gain more by relaxing. Forcing issues around the 24th would blight the whole idea.

Health: Robust
Money: Fair
Love: New interest

Taurus

APRIL 20–MAY 20

Contrary to your usual retiring attitude, you're determined to stir up activities and to surround yourself with people; but resistance is high and your timing is off. Listen to an old friend. On the 18th, two new friends, acting on impulse, will show up to provide the society you're seeking. Enjoy. An economic advantage on the 21st has more potential than it first seemed. It could be a windfall!

Health: Reliable
Money: Opportunities
Love: Is en route

Gemini

MAY 21–JUNE 21

Your urge to expand is correct; ideas should be organized on the 4th. Mercury, your ruler, gives you until the 10th to get it together. The 11th is a time for communication and for getting backers. Don't plan anything on the new moon—the 18th; you would be held up by a circumstance and a partner who disagrees, temporarily. This does not mean cancellation, just a postponement. This trial-balloon period will be useful when, in a few months, the prosperous time arrives.

Health: Beaming
Money: Comes later
Love: A new friend

Cancer

JUNE 22–JULY 22

You are popular now with two groups: those who need your professional advice and the people who value your ability to deal with the public. This goes on until the 18th; then, suddenly, you may have to change city, home, or public, as you are off on another pursuit. You could be caught in a friendship squeeze play, trying to figure out to whom you owe your loyalties—the new or the old. Slow down. Let the last week resolve it all. As the Sun enters harmonious Pisces on the 19th, follow your instincts until the month's end.

Health: Moody
Money: Good
Love: Choices

Leo

JULY 23–AUGUST 22

Saturn remains in your sign, and responsibilities are heavy. Caution is the key word. Opposition continues until about the 10th. The new moon, on the 18th, emphasizes the fact that it's up to you; you have Mars —the action—and Mercury—the message. Take in all social events, but avoid serious entanglements. Venus will bring you a valentine love on the 20th. Enjoy.

Health: Watch it
Money: Regular
Love: A flirtation

Virgo

AUGUST 23–SEPTEMBER 22

The first ten days of the month, your ruler, Mercury, in conjunction with busy Mars, has you driving yourself and everyone around you, without a breather, to complete an ambitious campaign. Then Mercury changes signs on the 10th and enters Aquarius for the remainder of the month: you are off to the races, leaving all behind. From the 18th to the 22nd, slow down, or you will run into opposition and be stopped by circumstances. Gather your wits on the 23rd to turn a possible trial into a win, as you coast into social safety the last day of the month.

Health: Nervous
Money: Be careful
Love: Dual

Libra

SEPTEMBER 23–OCTOBER 23

Your way is to depend on others to stimulate you into activity. Now you have the desire to provoke action, and you're right, but not until after the 10th. Give a party—which you do well; you will be compensated by a request from friends to aid in a project. Do it, but don't finance it. Give your know-how, lend your name and ability to gather people together, and the occasion will be exciting. Don't become so involved, though, that you fail to notice someone who may capture your heart.

Health: Good
Money: Seeking
Love: Someone wants you

(Continued on page 106)

© 1977 Elizabeth Arden Salon

Elizabeth Arden Salon
1147 Connecticut Ave. · 638-6212

10:00 Face treatment
w. Miss Danielle
11:00 Manicure
w. Miss Conie

Hi!
Visiting Debbie in D.C. Spent the day at E.A. Salon here. (Jim says I'm an E.A. girl all the way — from my perm to my pedicure!). Can't deny it... wait 'til you see my latest E.A. find — a super suit for Spring by OSCAR DE LA RENTA.

The white linen jacket looks so crisp and elegant — over soft, flare-y navy linen skirt. I love it a lot! Love you, too....

XX
S.

P.S.
Jim also teases me about E.A. VISIBLE DIFFERENCE. He knows I (and my skin!) wouldn't be without it!

BEVERLY HILLS CHEVY CHASE CHICAGO

Find it all...at your

Elizabeth Arden Salon

CORAL GABLES FORT LAUDERDALE NEW YORK PALM BEACH PHOENIX SAN FRANCISCO SOUTHAMPTON SURFSIDE WASHINGTON D.C.

"Designed for the Woman
with a Style of Her Own"

—Hubert de Givenchy



Horoscope

continued from page 104

Scorpio

OCTOBER 24–NOVEMBER 21

This is a good time to meet those people who represent potential opportunities. The first ten days of the month are best for organizing a power drive; the 4th is a key day to assess reliability. The 18th triggers resistance; the main point is not to lose advantages that have come earlier. Travel in another direction the last week until the pressure is lifted. Uranus remains in your sign and guarantees future winnings.

Health: Strong
Money: Powerful
Love: Great

Sagittarius

NOVEMBER 22–DECEMBER 21

The planets are working to increase your income. The first ten days of the month, you should have more than one source: money through action and money through communications such as writing or advertising. You may have to travel to new sources to keep this active; you may be asked to rescue a friend who doesn't reciprocate your affection. Revitalize your own romances, but with caution toward reckless extravagance.

Health: Glowing
Money: Fine
Love: Varied

Capricorn

DECEMBER 22–JANUARY 19

No one is more conservative than you, yet you are campaigning wildly—with Mars and Mercury behind you—to put over one of your pet hobbies. After the 10th, when both planets enter Aquarius, your money house, personal finances should have your attention for the rest of the month. Ease up on the 20th to avoid resistance; change the subject to get results.

Health: Rest
Money: Is coming
Love: Care more

Aquarius

JANUARY 20–FEBRUARY 18

Mars and Mercury bring abounding opportunities about the 10th. Communications are important; a business partner is urging you to sign agreements to expand. Take your winnings and sign important documents before the 20th. Offerings will come to a halt and you will have to make do with what you have gained. Heads up, for all is great while Uranus is in Scorpio, the most powerful sign.

Health: Feisty
Money: Expand
Love: Two to choose from

Pisces

FEBRUARY 19–MARCH 20

This is a stabilizing period, important for you. The social scene should yield results as it leads you into a romantic mood midmonth. The new moon—on the 18th—brings many relationships that augment opportunities. Get back on the track, consolidate co-workers behind you, seek answers that have been withheld. The last week of the month is beneficial to renew interests that require immediate attention.

Health: Sunny
Money: Lagging
Love: Possibilities

There she is again...

Dalton

Photograph: Ray Kellman

We recommend washing in

Woolite

For the clothes you care about

Look what Woolite's washing now!



It's soft, it's silky, it feels luscious on. Now keep it that way with Woolite.® With Woolite and cold water, your delicate washables won't fade or grey. Lingerie stays fresh and bright. No wonder Formfit-Rogers intimate fashions say "Wash in Woolite."



You always look better—feel better, too—in the clothes you wash in Woolite.

Food

By Arthur Gold and Robert Fizdale

"Cuisine surprise": Here, French food with a twist. Photos, more about Swiss chef Freddy Girardet, his restaurant, pages 176-179

If you think, as we did, of Swiss cheese as just one kind of cheese with holes in it, you will be dazzled by the magnificent variety of Swiss cheeses without holes that come wheeling up to your table at Freddy Girardet's restaurant in Crissier, Switzerland. Taste the *tête de moine*—scraped rather than sliced, like the head of a monk being tonsured—and don't fail to try the remarkable *vacherin fribourgeois*. The cheeses are presented with massive country baskets containing at least six kinds of fragrant freshly baked bread.

Be sure to drink the extraordinary Swiss wines of which Girardet is justly proud. One of our favorites is the Delazey Rouge de Chappuis. The slightly sweet Arvine 1974 is perfection with one of Girardet's most original desserts, the orange gratin Madame France.

Very few of these Swiss wines and cheeses are found in America, but you can cook some of the wonderfully inventive dishes that Freddy Girardet generously shared with us. Since several of the recipes contain *crème fraîche* and/or fish court-bouillon, we'll begin with those:

Crème Fraîche

Crème fraîche, the cultured heavy cream the French use in cooking, is at last available in America. Santé brand can be found in New York for about $5 a pint at Zabar's, 2245 Broadway, and Fraser Morris, 872 Madison Avenue, and in Chicago and Philadelphia, as well. The manufacturer (Zausner Foods) plans to market the new product all over the U.S. *Crème fraîche,* unlike commercial sour cream, does not curdle when boiled; and the store-bought *crème fraîche* will keep two months under refrigeration.

If *crème fraîche* is not available near you, you easily can make it; and the home-made kind will keep for three or four weeks in the refrigerator once it has thickened. It should always be made at least three days before you need it.

1 cup heavy cream
2 tablespoons buttermilk

Combine cream and buttermilk in a screw-top glass jar. Shake well to mix thoroughly; leave out of refrigerator in a warm place such as a sunny window. Shake occasionally. The cream will thicken to the consistency of commercial sour cream in from 12 to 36 hours, depending on temperature. Keep refrigerated.

Fish Court-Bouillon

2 pounds fresh fish heads, bones and trimmings
2 stalks celery, cut up
1 medium onion, peeled and quartered
1 quart dry white wine
10 peppercorns
Few sprigs parsley
Salt

Combine all ingredients in a large pot. Bring to a boil. Lower heat and simmer 25 minutes. Strain through a cheesecloth-lined sieve. Store in freezer; defrost as needed.

Veal Kidneys Bordelaise

four servings

2 veal kidneys
1 good beef marrowbone
1 cup beef bouillon
1 tablespoon cornstarch
6 tablespoons butter
4 tablespoons finely chopped shallots or scallions
½ cup red Bordeaux (the better the wine, the better the sauce)
1 large pinch each thyme and powdered bay leaf
Salt and freshly ground pepper
2 tablespoons breadcrumbs
3 tablespoons finely chopped fresh parsley

Ask butcher to trim fat from veal kidneys and to give it to you. Trim off any fat that may have escaped butcher. Wash kidneys, slice in half horizontally, and pat dry on paper towels. Put all kidney fat in a baking dish. Place kidneys, cut side up, on the layer of fat; kidneys will be tenderer if they do not touch bottom of baking dish.

(Continued on page 110)

They say a woman thrives on change.
That's why you're always looking
for something new to do.
Something new to wear.
And something different for dinner.

It's a good day for Stouffer's.



Corn Soufflé.
Scalloped Potatoes. Broccoli au Gratin.
Three of 35 Stouffer's Frozen Prepared Foods.

Stouffer's



Food

Continued from page 108

Dig marrow out of bone (a grapefruit knife makes a perfect tool). Drop marrow into boiling lightly salted beef bouillon. Remove from heat; after 3 or 4 minutes, remove marrow with a slotted spoon to a paper towel. Cool bouillon, add cornstarch, and stir till dissolved.

Place kidneys in a 450° oven, and prepare sauce: Melt 4 tablespoons butter in a saucepan over medium heat. Add 2 tablespoons chopped shallots; cook, stirring, 2 minutes. Add wine, raise heat, and boil to reduce to half its volume. Lower heat, add bouillon, and stir till smooth. Add marrow and cook over lowest heat 2-3 minutes. Season with thyme, bay leaf, salt, and pepper. Keep warm over Flame-Tamer.

Test kidneys after 10-12 minutes by piercing with a kitchen fork with steel tines. Leave fork in for a minute or two. If tines are hot, kidneys are done; if not, return to oven and test after a few minutes.

Over medium heat, sauté remaining shallots and butter for a minute or two. Stir in breadcrumbs, and cook for 1 minute. Remove from heat and reserve.

Serve each kidney on a very hot dish, sprinkled with shallot-breadcrumb mixture and chopped parsley. Pass sauce separately. Garnish as Freddy Girardet does with broccoli, carrots, spinach, and new potatoes, boiled separately, then heated in butter and seasoned with salt and pepper.

Blanquette of Salmon and Shrimp

eight servings

½ pound butter (2 sticks), at room temperature
8 tablespoons finely chopped fresh chives
4 carrots, peeled and cut into ¾-inch lengths
½ pound string beans, trimmed and cut into ¾-inch lengths
8 pearl onions, peeled
1½ cups shelled fresh young peas (or 1 package frozen peas)
Salt, pepper, and cayenne pepper
2 pounds salmon, filleted and cut into 1-inch cubes
2 pounds fresh raw shrimp, peeled
1 cup fish court-bouillon (recipe, page 108)
¾ cup *crème fraîche* (see page 108)
2 ripe tomatoes, peeled, seeded, and coarsely chopped

Prepare chive butter by creaming together 6 tablespoons of the butter with 6 tablespoons of the chopped chives till well mixed. Then cook separately the carrots, string beans, onions, and peas in boiling salted water to which you have added 1 tablespoon butter. Drain each vegetable as soon as it is tender but still crisp, and reserve. Season the vegetables with salt, pepper, cayenne (a Girardet hallmark!).

In a wide heavy skillet, sauté salmon cubes (from which you have extracted any visible bones) and shrimp in remaining 6 tablespoons butter over medium heat, stirring and turning the fish, for 3 minutes, just till salmon and shrimp have changed color on all sides.

Remove fish to a platter and season with salt, pepper, and a bit of cayenne. Deglaze the skillet by adding the court-bouillon and stirring and scraping over the heat for a minute or two. Pour into a large saucepan. Cook over high heat, stirring, till reduced by half.

Add the *crème fraîche* and cook, stirring, till dissolved; then add the chive butter, cook and stir till dissolved. Taste and correct seasoning. Arrange the salmon and shrimp in a single layer on the bottom of a buttered large paella pan or other large baking dish. Arrange the vegetables on top, distributing them so that each portion will include some of everything. Pour the sauce over all. Heat in a low oven for 5-10 minutes, sprinkle with remaining chopped chives, and serve.

Chicken Breasts with Leek Puree

four servings

2 2½-pound chickens, quartered
¾-ounce can black truffles
12 small leeks, white part only, about 2 cups chopped leeks
4 shallots, peeled and halved
12 tablespoons butter (1½ sticks)
4 tablespoons oil
⅔ cup *crème fraîche* (see page 108)
Salt, pepper, and a bit of cayenne pepper

For chicken stock:
2 carrots, scraped
1 large onion, peeled and quartered
2 stalks celery
1 bay leaf
Few sprigs parsley
Salt and pepper

Have the butcher quarter the chickens; he should bone but not skin the breasts. Wipe pieces of chicken with a damp cloth. Loosen skin of breasts with fingers to make "pockets," but do not detach skin completely. Drain truffles, reserving juice. Slide a very thin slice or two of truffle into the "pocket" of each chicken breast. Chop remaining truffles very fine, and reserve.

Put chicken legs and second joints in a large pot with all chicken-stock ingredients, cover with water, and season *very* lightly with salt and pepper. Bring to a boil, reduce heat to medium low, and simmer 30-40 minutes or till chicken is tender. Strain into another pot, reserving chicken and vegetables for another use. Boil broth over high heat until reduced to one-third its volume; reserve.

(Continued on page 112)

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Food

Continued from page 110

While broth is reducing, trim leeks, wash, cut into 1-inch lengths, and put into container of a Cuisinart Food Processor along with shallots. Using knife blade, process till very finely chopped. Stop the motor once or twice to scrape down sides of the container with a rubber spatula, then process again. (The shallots and leeks can be finely chopped by hand.) Cook the leek-shallot mixture in a heavy pot over low heat with 6 tablespoons butter, stirring often, till a soft puree results; the leeks should not brown. Let cool, then add half the chopped truffles and ⅓ cup *crème fraîche* to the leek puree. Season with salt, pepper, and cayenne.

Sauté chicken breasts in a heavy skillet in 4 tablespoons butter and 4 tablespoons oil over very low heat for 10-15 minutes or till tender; they should not brown. Salt and pepper them on both sides, using a small amount of cayenne as well. When the chicken is tender (about 10 minutes of cooking), spread the leek puree on a warm serving platter, arrange chicken breasts on top; prepare sauce, while keeping chicken platter warm in a low oven.

Put 1 cup reduced chicken broth into the skillet in which you cooked the chicken. Over high heat, reduce a bit further, stirring and scraping browned juices from skillet into the sauce. After 2-3 minutes, reduce heat, add remaining chopped truffles and truffle juice. Stir in remaining ⅓ cup *crème fraîche* and 2 tablespoons butter. Correct seasoning, pour over chicken breasts, and serve.

Baked Striped Bass with Asparagus and Asparagus Puree

four servings

2½ pounds asparagus
2- to 2½-pound striped bass or other firm fleshed white fish, whole or filleted
Salt, freshly ground pepper, and cayenne pepper
About 8 tablespoons butter, at room temperature
Juice of 1 lemon
½ cup *crème fraîche* (see page 108)

Season whole fish or fillets with salt, pepper, and a bit of cayenne; sprinkle with lemon juice. Bake in a buttered baking dish, dotting fish with a few pieces of butter, at 350° for 15-20 minutes or till fish flake easily when tested with a fork. (Chef Girardet, like most chefs of the "new French cooking," is a strong believer in undercooked rather than overcooked fish.)

While the fish is baking, prepare asparagus. Break off asparagus stems so that stalks are about 5 inches long. Wash

(Continued on page 114)

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Food *Continued from page 112*

and scrape. Tie into bundles and cook in a deep kettle, standing upright in about 2 inches of boiling salted water; cover pot so stems are boiled and the tips are steamed. Test frequently with the tip of a knife. When the stems are just tender, remove asparagus, reserve juices. Drain asparagus on paper towels. Make "essence of asparagus," by reducing the cooking juices by boiling over high heat, uncovered, to 1 tablespoon of dark, concentrated liquid.This seemingly exaggerated procedure is essential to Girardet's way of cooking.

Put half the asparagus in the container of a Cuisinart Food Processor with 2 tablespoons butter, the *crême fraîche* and the asparagus essence. Blend to a very smooth puree. Or pass these ingredients through a food mill. Puree should be a pale green. A bit more cream can be added. Correct seasoning.

Warm remaining asparagus in a wide skillet in a bit of butter. Arrange the fish on one side of a platter and asparagus alongside the other with tips toward edge of platter. Spread asparagus puree down middle, covering stem ends of asparagus and part of the fish, and serve.

Lemon Tart

eight servings

Dough:
1½ cups flour
6 tablespoons butter
3 tablespoons sugar
1 egg, beaten lightly with 1 tablespoon water

Filling:
2 eggs
¼ cup combined lemon and orange juices (about 1½ lemons and ½ orange)
Grated rind of lemon
½ cup sugar
1 ounce butter, melted
1 tablespoon heavy cream

Garnish:
1 or 2 lemons

Mix flour and butter together with a pastry cutter or with your fingers till consistency of coarse cornmeal. Mix in sugar, then egg and water. Roll into a ball, coat very lightly with flour, and chill in refrigerator for an hour or two or in freezer for 20 minutes.

Prepare lemon filling: In a mixing bowl, beat together the eggs and juices. Then beat in rind and sugar, then butter and cream.

When dough is chilled enough to handle easily, roll it out ⅛-inch thick into a circle larger than your pie pan—a 9-inch tart mold. Line dough with aluminum foil, fill with rice or beans so that pie shell will hold its shape, and bake at 400° for 8 minutes. Remove foil and beans, prick bottom of pie shell with a fork, and return to oven for 2-3 minutes. Remove from oven and cool. When shell is cooled, beat up filling for a minute and pour into the partially baked pie shell. Filling must not come too high up in the shell. Reduce oven temperature to 350° and put tart into middle of oven. Bake 30 minutes or till filling is set.

While tart is baking, prepare garnish. Peel one or two lemons, removing all the white pith. With a sharp knife, cut out lemon sections between the membranes. Drain on paper towels. After the tart has been baking for about 15 or 20 minutes (filling must be partially set), remove from oven and arrange lemon slices around edge in a decorative pattern. Press down lightly into filling and return to oven to bake until completely set. *(Continued on page 122)*

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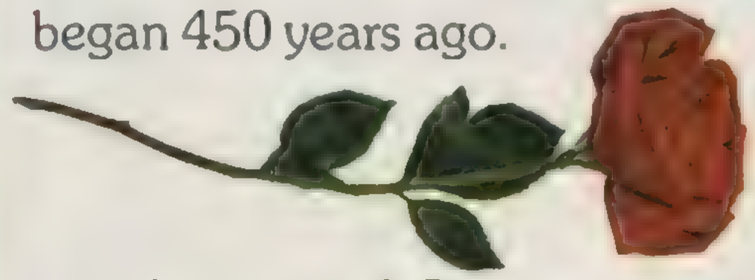
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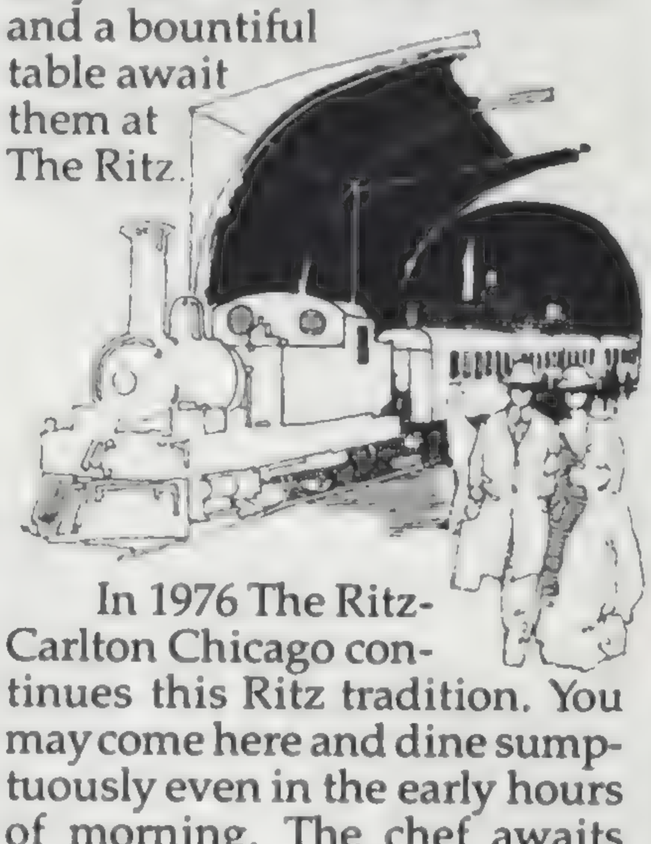
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Thompson's, Benson • Mankato • Pipestone • Willmar
Wahl's, Duluth
Young Quinlan, All Stores
MISSISSIPPI
B&L Dept Store Edwards
Brumfield's, Pascagoula
De Loach's, Greenwood
Gayfer's, Biloxi • Jackson
Jane-Netts, Jackson
Mannequinn Shoppe Greenville
Marks Rothenberg, Meridian
Ruths, Columbus
Waldoff's, Hattiesburg
MISSOURI
A F Neate Dry Goods Columbia
Adlers, Kansas City
Blattner's, Jefferson City
Chapman's, Sedalia
Clarkes Good Clothes, Joplin
Einbender's, St Joseph
Famous Barr Co, St Louis
Farrar's, Kansas City
Hall's Crown Center Kansas City
Harzfeld's, Kansas City
Hirsch Bros, St Joseph
Jean Prange Boutique, Columbia
Stix Baer & Fuller St Louis
Swanson's, Kansas City
The Jones Store Co, Kansas City
Woolf Bros, Kansas City
MONTANA
Hart Albin, Billings
NEBRASKA
Beverlys, Norfolk
Brandeis, Grand Island • Omaha
Farris, Fremont
Lorjean's, Lincoln
Miller & Paine, Lincoln
The Boutique, Scottsbluff

NEBRASKA (cont.)
Topp's, Omaha
Younker Kilpatricks, Omaha
NEVADA
The Broadway, Las Vegas
Weinstock's Reno
NEW HAMPSHIRE
Quality Shoppe, Keene
Town & Country, Hanover
NEW JERSEY
Adele & Agnes, Englewood
Edith's, Princeton
Epstein's, Morristown
Florence Shop, Bergenfield
Gimbels, Moorestown
Jeanette's, Mountain Lakes
John Wanamaker, Moorestown
Marion & Rose, Jersey City
Milady's Corset Bar, Millburn
Mildred's, Livingston
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Dunlap's, Santa Fe
Goldwaters, Albuquerque
Myrtice's, Carlsbad
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Lord & Taylor & Branches
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B Forman, Rochester
B Gertz, Jamaica
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Denby's, Manands
Dey Bros, Syracuse
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Fiah's, All Stores, Syracuse
Goldberg's, Rome
Green's, Middletown
Honigsbaum's, Albany
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Magram's, Plattsburg
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Belk Gallant, Anderson
J B White Co, Columbia
Kerrison's, Charleston
Lady Limehouse, Orangeburg
Scheins, Beaufort
Tapp's, Columbia
Wingfield's, Hilton Head
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Bette's, Rapid City
Blumenthal's, Rapid City
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Dorothy's, Watertown
Feinstein's, Aberdeen
Hollywood Shoppe, Pierre
Robert's, Sioux Falls
The Carriage House, Vermillion
The V&G Shop, Huron
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Leon's Belle Meade, Memphis
Lovemans, Chattanooga
Lowensteins, Memphis
Martha Lee, Knoxville
Millers, Knoxville
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Lester's, Bryan
Lucilles, Midland
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New Yorker, Tyler
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Striplings, Ft Worth
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Stone & Thomas, Charleston • Wheeling
The Diamond, Charleston • Parkersburg
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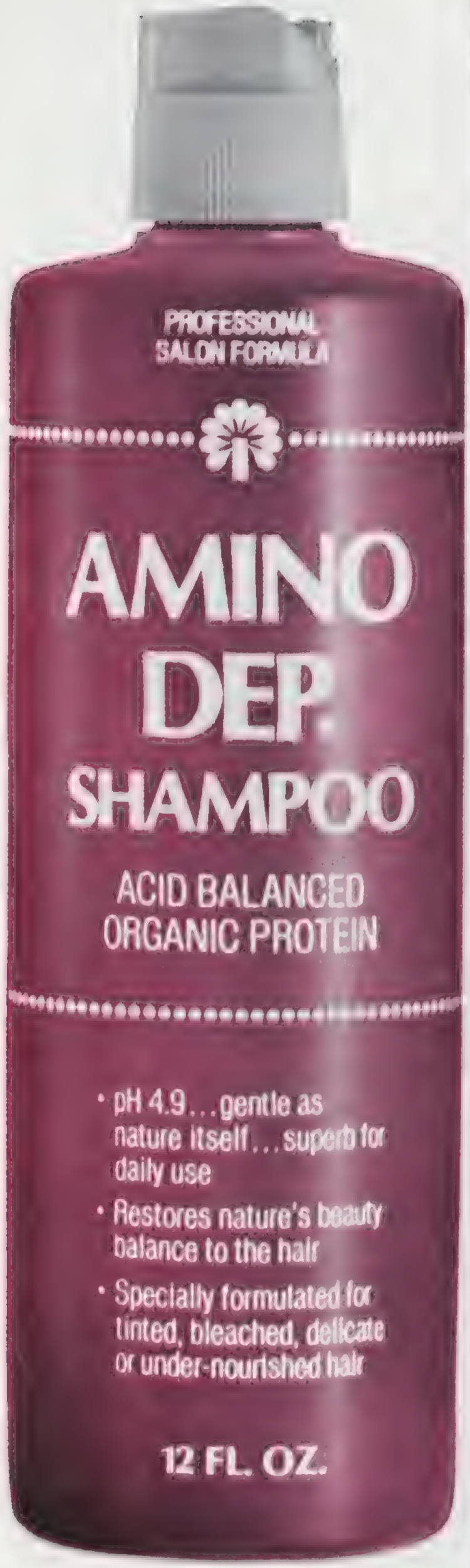
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See facing page for Olga's Where-To-Buy



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Food

Continued from page 114

After the tart has cooled, you can, if you like, sprinkle it with sugar and set it under a very hot broiler for a minute till sugar caramelizes. Watch carefully so that it does not burn.

G. and F.'s Tip: Any leftover dough can be frozen. Leftover filling can be stored in refrigerator for two or three days and beaten up lightly with a fork before using. The leftover dough and filling can be used to make tiny lemon tartlets.

A marvelously fresh hot orange dessert that is equally good cold.

Orange Gratin Madame France

six to eight servings

Crème pâtisserie (pastry cream):
¾ cup milk
4 tablespoons sugar
2 egg yolks
2 tablespoons flour
Vanilla extract

Orange jelly:
1 cup freshly squeezed and strained orange juice
1 scant half cup sugar
3 navel oranges
½ cup sugar
¼ cup Cointreau
1 cup *crème fraîche* (see page 108)
1 cup heavy cream, whipped
¼ cup chopped unsalted pistachio nuts

Crème pâtisserie: Scald milk. Beat sugar and egg yolks together till light-colored and creamy; add flour, mix just enough to blend. Stir in scalded milk gradually. Over low heat, stirring constantly, bring to a boil. Pour in a few drops of vanilla extract, and strain through a fine sieve. Stir occasionally while cooling to prevent a crust. Reserve.

Orange jelly: Boil orange juice and sugar together, stirring at first till sugar is completely dissolved. Test occasionally. When drops on edge of spoon run together into one drop before falling off, jelly is ready.

Grate the rind of one of the navel oranges and reserve. Peel all 3 oranges and cut into slices. Lay slices in bottom of a wide shallow ovenproof baking dish.

Boil ½ cup sugar with 1 cup water, stirring at first till sugar is dissolved. After boiling for 5 minutes, add grated orange rind and cook for 3-4 minutes. Lift out rind with slotted spoon and reserve.

Mix together 6 tablespoons *crème pâtisserie*, 6 tablespoons orange jelly, and the Cointreau. Add the orange rind, *crème fraîche*, and whipped cream. Mix all together and pour over orange slices in baking dish. Put under the broiler for a few minutes till lightly browned. Watch carefully—do not burn. Remove from broiler and sprinkle with pistachios. Serve at once, or chill and serve cold. ▽

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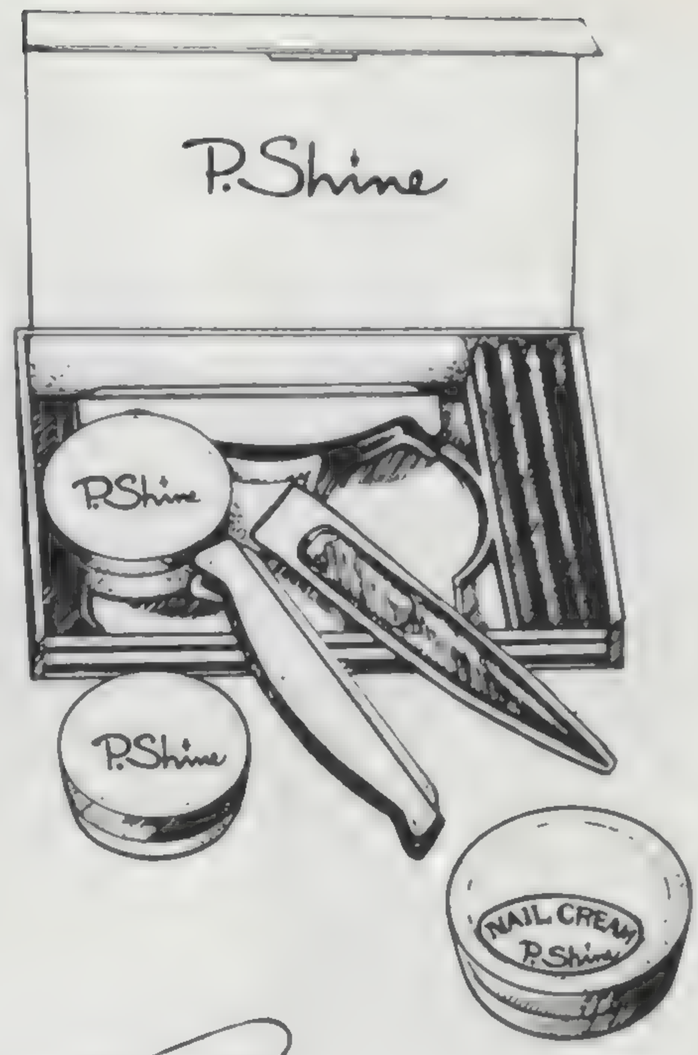
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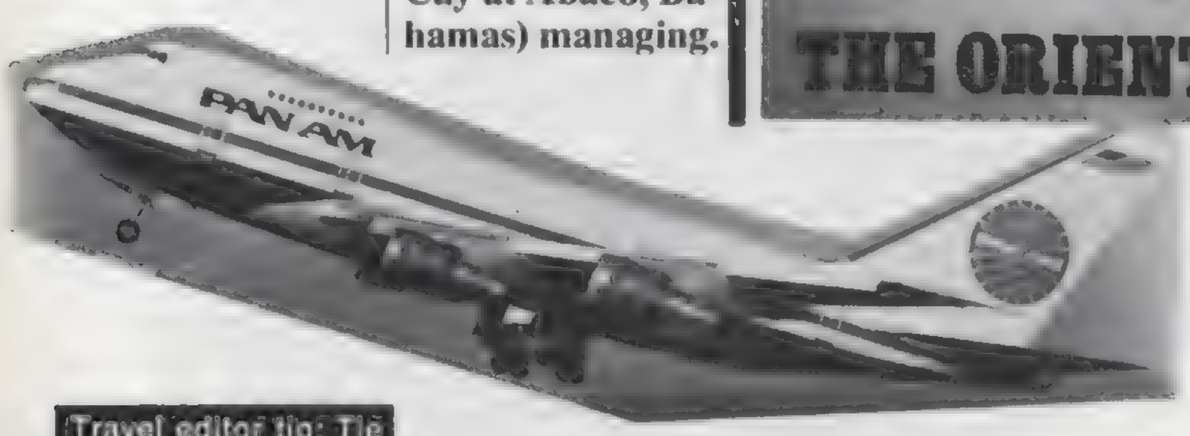
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747SP

Superplane — extra-short, extra-long-range 747 now nonstopping N.Y.-Tokyo (6,778 miles), Sydney-San Francisco (7,475 miles). First-class news: SP's enlarged upstairs lounge.

TENNIS/ COSTA RICA

Just opened: the Alajeula Racquet Club, ten minutes from the San José airport: 12 courts, gigantic pool, great weather. . . . Hans Zaunmayr (segueing from Treasure Cay at Abaco, Bahamas) managing.



Travel editor tip: Tie the two handles on each of your bags together to guard against the extra wear of grabbing just one handle. Use colorful string or ribbon—it makes identifying your bags a snap!

El Salvador—tiny Central American country with 200 miles of Pacific beaches (new surfer haven), Mayan ruins, friendly people, great coffee. Fly there on an O.T.C. charter from New York—airfare, 7-nights hotel, breakfasts—$300! See a travel agent for details.

Royal '77



England's Queen Elizabeth II Silver Jubilee Celebration Highlights:
May 7: Rolls-Royce parade (Windsor to Ascot).
June 6: Chain of bonfires throughout British Isles.
June 9: Royal progress down River Thames (London's own "Operation Sail").
June 11: Queen's birthday — Trooping the Colour and R.A.F. fly-by (London).
June 14-17: Royal Ascot races (Ascot).
June 20-July 2: Lawn Tennis Championships (Wimbledon).
June 30-July 3: Henley Royal Regatta (Henley-on-Thames).

See stop:

Soon, a grand new reason to spend an extra day in France: Claude Monet's famous water-lily gardens—better known on canvas—along with his house and studio are being restored to their 1890 glory at Giverny, about an hour west of Paris. Heading the project: Versailles curator-in-chief Gérald Van der Kemp.

east-europe flash

In booming Budapest: Hilton's first East European hotel, the Budapest Hilton—an architectural marvel on Buda Hill overlooking the Danube—designed and built around the ruins (tower, cloister, nave) of a thirteenth-century Dominican Monastery, right.



London's wine/dine place

of the moment: Langan's Brasserie—French eats, paper tablecloths over "proper" white linen. Langan's actor/backer: Michael Caine.

SHOP THE WORLD

For trip-gifts you forgot to buy, U.N. Gift Shop in N.Y.C. has great choices arranged country by country—African baskets; Japanese rag sandals, straw cushions; Austrian miniature toys; Danish bookbags. U.S. dollars only!

TONGA MADE EASY

Expanded air service to and from Fiji and Samoa puts the gentle South Pacific island kingdom of Tonga within reach. . . . On main island Tongatapu, stay at the International Dateline Hotel revved up with a new wing. Nearby, luxe resort village at Vai Kolatai should open in June—and Royal Inn at Fahina Beach is set for October. . . . Also easier to hop to, now that South Pacific Island Airways flies there regularly: Port of Refuge bungalow complex on Vava'u island. . . . On Tonga: tapa cloth; fabulous shelling, basketwork. P.S. English spoken here.



Williamsburg, Virginia, in February—alive with tulips, crocuses, off-season charm

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Sicily

By Despina Messinesi

That special genius for theater, for grand opera, intensifies the moving beauty of monument-packed Sicily—a glorious island. In Sicily, even the laundry is lively, sunning on balconies. The three thousand years of this Italian island's past are alive.

On my small radio, the airwaves filled with Greek, Arabic, English, French, and Italian—live voices of the civilizations that once flourished on this tricorn-shaped island. Sicily is like a beautifully groomed private garden. Tremendous groves of orange, tangerine, lemon, and grapefruit trees heavy with fruit looking like the almost too-perfect round fat trees painted by Henri Rousseau, and vineyards patterned on the rust-red earth like cross-stitching on a huge canvas.

OPEN DOORS IN PALERMO

The city of Palermo seems an unlocked museum. At night, its illuminated monuments—palaces, fountains, churches, piazzas—showcase a marbled mixture of Arab-Norman, Gothic, quattrocento Sicilian, Baroque, and Neo-Classic styles.

From the Jolly Hotel, I could see the Tyrrhenian Sea and Norman crenelated palace walls blanketed in bougainvillaea. A bit further on the waterfront, a spangled amusement park faced a monumental archway, Porta dei Greci, with *piccoli* Fiat 500's zooming beneath its enormous proportions. In the maze of narrow streets in the old part of town, pedestrians flatten themselves against the superb medieval stone houses to make room for these modern mini-monsters.

Palermo finds: Via Liberta 5, Torregrossa for chic sports clothes; at #13, Palermitans meet at Roney, a green-tented café, for Sicilian almond pastries, tea, ice cream, drinks. At 74 Via Ruggero Settimo—in the cobblestone Piazzetta with one skinny palm eight-stories tall — Battaglia carries name designers: Mila Schoen, Basile, Chloé; two doors away, Harry's Bar, a quiet hideaway, its ten tables fill for lunch, tea, dinner, after theater.

Close by, Charleston—elegant, well-trained staff, superb food—delicate fish, golden oil, lemon, and parsley sauce. (In Sicily, lemons are the size of butter plates.) The topnotch pizza place on the ravishing Piazza Bellini with its three churches: the severe twelfth-century Norman Martorana next to the Moorish San Cataldo with three domes, red as cherries, and the sixteenth-century Sicilian Baroque St. Catherine—all three illuminated at night, the time when Sicilians eat pizza.

Near the new cruise port, at Via Enrico Amari 64, the informal (no ties, jackets) trattoria, Il Ficodindia; hearty food, jaunty waiters dressed like apaches—caps and neckerchiefs. At Villa Igiea, a grand hotel in a park sloping to the sea—pool, tennis, luxurious rooms, huge bathrooms, terrace restaurant, and padded quiet.

PUPPET POWER

In the splendid new museum in the eighteenth-century Palazzo Fatta, see Sicilian puppets dressed in the shiny armor of the Middle Ages, plumed helmets, floating capes; open Mondays, Wednesdays, Fridays, 5:00 to 7:00 P.M.

(Continued, page 130)

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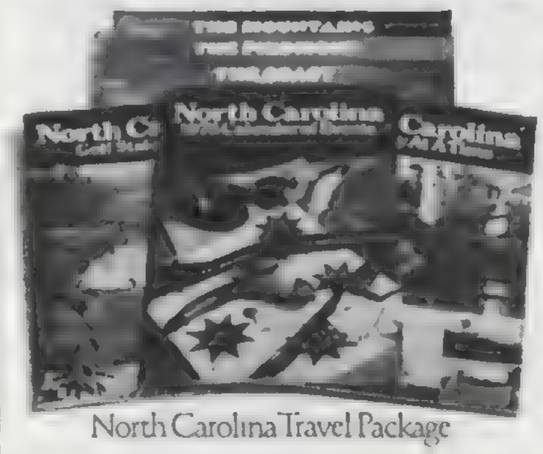


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Sicily *continued*

GREEK HITS

Asphodels, those poetic white flowers that thrive in ancient ruins in Greece, do exactly the same in Segesta, Selinunte, and Agrigento, three celebrated Greek cities of fifth-century, B.C., Sicily.

The temple of Segesta stands on a hill with nothing else in sight. Built of limestone, Segesta is the color of honey. Before climbing to the small higher-up Greek theater overlooking the sea and valleys doodled with cloverleafs and railroad tracks, stop for a reviving espresso at the little café that is discreetly "off stage."

SUN CITIES, SICILIAN STYLE

Even in sunshine, Selinunte, a vast city in ruins, feels ghostly; tossed in colossal heaps—like slices of French bread—enormous drums of stone from columns are tenderly overgrown with wildflowers. . . .



At Marinella, a simple seashore town with views of Selinunte, lunch on pasta, lobster at Miramar. . . . In Agrigento—where playwright Pirandello is buried near his small house facing the sea—every evening, three magnificent Greek temples are lighted. Deep in almond groves, Agrigento grows monk's cowl, acanthus, rosemary, asphodels, harbors fossils of seashells in its sandstone columns, bits of ancient pottery under foot, nightingales in the trees. A blissful place.

Roman lives

In Piazza Armerina, lunching at Pippo's on the main square—steamy hot pasta riganato—a boy had round brown eyes like the enchanting mosaics *above*) in the Roman Villa a few miles away.

(Continued, page 132)



The linen collection, available at Bonwit Teller New York, Montaldo's, Bullock's, Burdine's, Jacobson Stores.
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We're sorry, but VOGUE to GO *cannot answer any personal questions or requests.*



Sicily *continued*

Inland in Sicily, docile with green fields—artichokes, tomatoes, grapes—villages cluster, like people kneeling, below proud Baroque churches like the one above.

Century-hop in Siracusa

In ancient times, the Ionian Sea linked Greece and Sicily instead of separating them; in the fifth century B.C., the splendors of the Greek city of Siracusa rivaled those of Athens.

In the modern city of Siracusa around seven at night, the *corso* clogs up with black knots of men; by ten, streets are empty.

Olive trees and shiny lemon groves, an occasional thin cypress and a blaze of flowers both soften and magnify the magnificence of Siracusa's fifth-century B.C. Greek theater, its Roman amphitheater, and the fantastic stone quarries.

More recent is a pompous pink Post Office building; "That's prewar Mussolini style," said Simon, my driver, as we rode toward Ortygia, the small island joined to Siracusa where the Greeks first landed in the eighth century B.C. There, I saw clearly chronicled all of Sicily's complex past.

Ortygia time capsule

On Ortygia, I learned that the "bellies" on the exquisite wrought-iron balconies were designed to make room for the women's skirts in the days of wide crinolines. And I was totally unprepared for the magnetism of the Cathedral, a time capsule of architecture: a seventh-century church built over a fifth-century B.C. Greek temple; Doric columns walled-in by Normans; a Baroque façade added in the eighteenth-century plus, plus. Inside, I remember, especially, seventeenth-century bronze gates hung between the Doric columns.

(Continued, page 134)



Diamond jewelry is available in a wide variety of prices. The stickpin shown is valued at about $7500. De[illegible]ated Mines, Ltd





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Sicily *continued*

Catania

Traveling through Sicily, whether on slick autostradas or on the old roads skirting the Mediterranean and passing through the center of little towns, I felt the need of blinders to keep me from deviating and back-tracking to look at appealing churches and castles that I was missing.

In Catania, you sense the awesome power of Etna, Europe's largest and most active volcano. Smoke escaping from its cone shape reminded me of the cigarette advertisement on New York's Times Square. In and around Catania, black lava is used for streets, walls, buildings.

On Catania's elegant Piazza del Duomo, the eighteenth-century Baroque buildings—white pilasters against lava-black walls—looked like photographic negatives. And the Elephant Fountain would make a superb emblem for our Republican Party. Buried in the Duomo (Cathedral): Vincenzo Bellini, Catania's opera composer—*Norma, La Sonnambula, I Puritani.*

Taormina

Taormina is a revelation, a ravishing medieval town, small, narrow, and terraced on a hill some seven hundred feet above the calm Ionian Sea; my room in the San Domenico Hotel was a fourteenth-century Dominican monk's cell—now superbly comfortable. The road, shaped like a paperclip, is steep as a waterfall. Cable cars float people up and down to the beaches. Made in the light, unpolluted air, my snapshots turned out like glossy postcards of the town, both wearied and refreshed by victors: Greeks, Romans, Arabs, Normans, Spaniards, Nazis. I couldn't resist the crenelated Cathedral, alleys with wrought-iron street lamps like coronets, and the beautiful west face of Etna, lodestone of Taormina.

Springtime in Sicily: flying can be so romantic

Italy's world airline, Alitalia, flies you to Rome, then on to Sicily, landing in Palermo or Catania, or right around the world. Alitalia's goodlooking crew have that beguiling Latin appeal—they are attentive without being crisp and regimented. Several tours planned by Alitalia to Sicily include, in addition, many of Italy's mainland great cities. Springtime in Sicily? Why not. *Ciao.*

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Health

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BEST LIFESAVER: YOU

When someone's breathing or heartbeat ceases, you can save a life by restoring breath and beat immediately, before medical help arrives. The technique you need is called CPR for cardiopulmonary resuscitation, and it's utterly necessary to keep the collapsed person going until professional treatment takes over. "Many victims of heart attacks die before they can reach the hospital," said Robert I. Levy, M.D., director of the National Heart, Lung, and Blood Institute, as he opened a course in CPR.

The evidence: In Oslo, Norway, Dr. Ivar Lund and Dr. Andreas Skulberg checked records of heart-attack victims, found survival rates more than four times higher where nonmedical people had given emergency help instead of waiting for medical assistance. In the British medical journal *The Lancet*, the Norwegian doctors urged training in both mouth-to-mouth breathing and external cardiac massage for nonmedical people, for use during those critical moments between a patient's collapse and the arrival of an ambulance team.

A short intensive training course of as little as two sessions can certify you as a CPR life-assister, enable you to rescue someone you love, and qualify you to help strangers without fear of legal repercussions under the Good Samaritan Act.

WHEN BREATHING CAN MAKE YOU SICK

How does air pollution make you ill? There's evidence that in the presence of pollutants friendly lung cells can turn into monsters and, instead of doing their regular job of killing disease-causing bacteria and viruses, start attacking red blood cells. Then the invading infections can multiply in the air passages, making a sick human being.

In North Carolina, a team of scientists from the Environmental Protection Agency and Duke University Medical Center developed a highly sensitive test technique for measuring the effects of bad air on lungs. Daniel B. Menzel, M.D., of Duke explained that lung cells called alveolar macrophages normally act as scavengers for such infections as swine flu, tuberculosis, and pneumonia; but when exposed to such air pollutants as ozone and nitrogen dioxide, the protector cells go haywire, so to speak, and begin destroying the home team.

The good news: the new technique provides a sensitive tool for checking whether pollution-control regulations are effective and safe.

KEEPING OUR SKIES HEALTHY

The United States Food and Drug Administration has begun ending our excessive use of fluorocarbon propellant gases.

The National Academy of Sciences recently reported that the protective ozone layer in the earth's stratosphere is being threatened, mostly by gases from aerosol-spray cans. Severe destruction of the ozone could cause worldwide weather changes, loss of food crops, and increases in skin cancer. Alexander M. Schmidt, M.D., then FDA's commissioner, immediately started plans for phasing out nonessential uses of the propellants and proposed labels to inform consumers about fluorocarbon aerosol containers.

Many manufacturers are already using or are planning to use alternative methods for dispensing their products; and some aerosols do not use the ozone-destroying propellant gas.

THE WAY SEX SPREADS CANCER

Some men may, as sex partners, transmit a substance that contributes to the risk of cervical cancer to women, leading medical scientists suspect. At Duke University Medical Center in North Carolina, William T. Creasman, M.D., explained, "If a male is married to a female with cancer of the cervix and he takes on a second sexual partner, the second female has a twelve-fold increased risk for cancer of the cervix." Couples who use condoms or diaphragms as their birth-control method also actually may be helping prevent cervical cancer, Dr. Creasman added.

Irving I. Kessler, M.D., at Johns Hopkins School of Hygiene and Public Health in Baltimore, is tracking the same suspicion. Cervical cancer is more common among sex partners of some men than of others, he said. Dr. Kessler thinks the cancer agent may be genital herpes virus, or HSV-2, a cousin of the virus that causes cold sores and fever blisters. Preliminary evidence from a long-term study he is conducting: Laure Aurelian, M.D., of Hopkins Medical School found a virus in cervical cancer cells closely resembling HSV-2; HSV-2 infections of the genital tract are more common in women who have cervical cancer; antibodies to HSV-2 are found more often in women with cervical cancer; and an antigen "fingerprint" can be found in most active cervical cancers but disappears after effective treatment.

Dr. Kessler pointed out that cervical cancer is completely curable when it's detected early, urged all women to have regular Pap tests, but particularly those women who have reason to believe that their partners also have or have had sexual contact with women who have cervical cancer, including the woman who marries a man whose previous wife had the disease.

YOUR HEART: LOSE FAT NOT FOOD

How much you eat can mean more to the health of your heart than what you eat. In a survey of virtually the total adult population of Tecumseh, Michigan, scientists found that it may be more effective to cut down your total calorie intake than to try to avoid cholesterol-containing foods alone. Blood-fat (cholesterol and triglycerides) levels were higher among men and women who were decidedly overweight; their diet habits--consumption of fat, sugar, starch, alcohol, and tea--did not seem as important to blood-fat levels, according to the study. However, Allen B. Nichols, M.D., of Ann Arbor, Michigan, who reported the research team's findings in The Journal of the American Medical Association, warned this does not mean that blood-fat levels are completely unrelated to one's choice of foods; but losing excess weight often can correct too-high cholesterol and triglyceride levels without a change in diet.

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Fashion Flashes



Dear Jean Muir's little punched-suède jacket.

TO SEE, TO KNOW, TO STEAL! *little ideas that made fashion in Paris, Italy...*



Just when you thought there wasn't another caftan or scarf trick to see... Lagerfeld's one-shoulder "vest" at Chloé tied from fluted red silk scarves... Ungaro's wonderful yellow throw-on half-poncho/half-caftan that just comes around you... and his print-lined T-square of a "coat": sensational!



Hitch your skirts

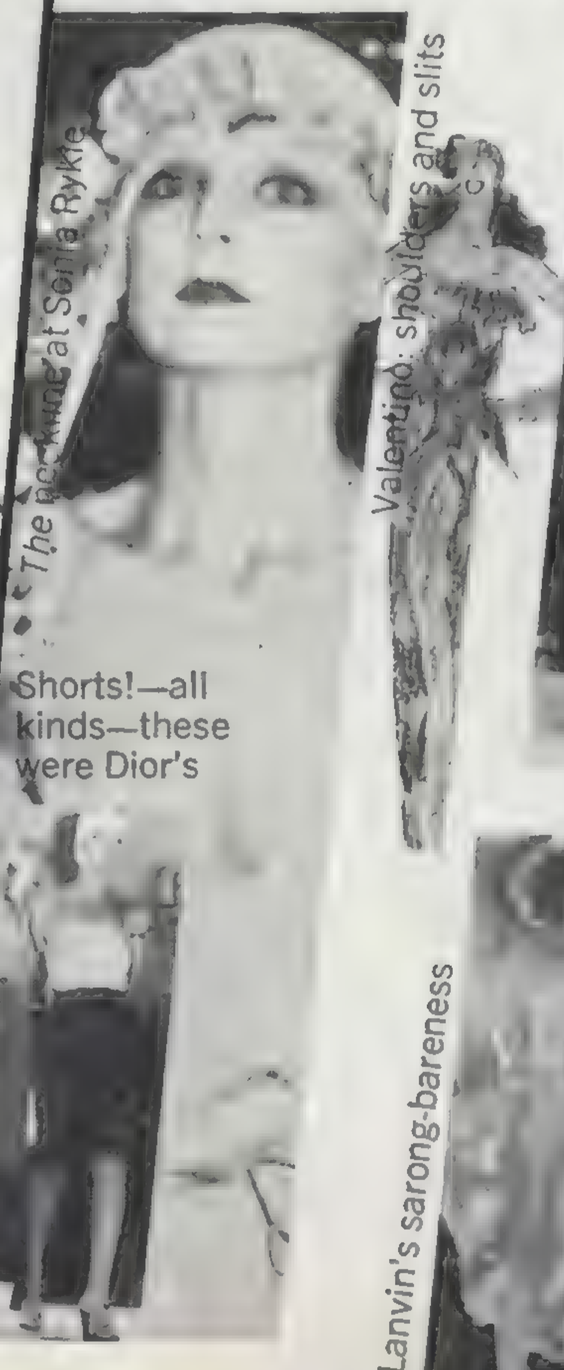
They were all over Paris: hitched-up, hiked-up, opened-up skirts—not just to look at, to do! . . . **1.** Issey Miyake's way: hitched skirt over sleeve-narrow pants. **2.** The side-opening Lanvin dirndl—it shifts the line to leg. **3.** Skirts hitched over (*narrow*) skirts at Callaghan. **4.** Kenzo's hiked-to-the-thighs blouson–dresses: watch out summer! . . .



WHAT'S IN A PACO PACK?

Six wrap-on/pull-on beach pieces (*above, right*) that pack flat in a silvery bag—and get you to a resort faster than a plane. All—tiny shorts to one-shoulder sarong—in color-striped cotton, by Paco Rabanne. About $135. At John Baldwin; Barton/Sligh.

All the new ways of revealing the body. And how!



Roll up everything

Roll pants over pale shoes and stockings (à la Rykiel), roll jacket sleeves over shirt sleeves (Complice), roll shorts—high! (over bare legs at Basile—under a rolled-sleeved completely open shirtdress)—the quickest look-turners in town!



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You cannot help but notice her. There is an aura of difference that goes beyond expensive clothing or being beautifully endowed by nature. And nowhere is this more evident than in her skin.

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B 21 Crème Fluide for Body & Buste: A specially designed beauty treatment for those areas where muscle tissue tends to sag first. Applied on the breast, upper arms, inside thighs, and stomach, it is formulated to firm and beautify your skin while smoothing away dryness. 7 oz. $45.

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What we liked **best** in the New York Spring Collections

One of the nicest things about any really modern American fashion collection is that there's nothing so solemn about it that you can't see the delights for the Big Important Fashion Message. Not that designers aren't getting a message across loud and clear. But the point is, in 1977 part of that message is the lightheartedness of fashion—nobody today sits through a collection making book on whether the width of a lapel or the placement of a pocket is going to alter the course of dressing for the next decade. Clothes are presented with the here-and-now enjoyment that has to do with having things to wear that are new and delicious. You love 'em or you leave 'em, but you don't psych them out . . . you're free to pick and choose. Here, then—in the mood of the collections—our pick of the best . . .

Best new look of a suit: the suit that isn't—the little sweater-knit blouson over a soft silk shirt and skirt. Easy—and so chic, it knocks anything suitier right out of the ball park.

Most likely to sweep the country: all the pretty peasant-ries—peasant sweaters of cashmere; peasant blouses in baby-fine suède; flounced peasant skirts by day; ankle-length peasant dresses for evening, held at the waist and slipping off the shoulder. (N.B.: A little peasant-dressing goes a long way—if you're going to be in a cotton peasant skirt, you don't need the embroidered peasant top; you're better off in a bare little tank top, and newest of all in a thin cotton shirt-jacket and nothing underneath.)

Quickest look-changer: a big, beautiful wrap of a shawl. With tops and skirts for day, it replaces a jacket. At night—in a wonderful metallic-threaded print—nothing comes close as a covering!

Biggest refreshment in years: the breeze of skirts all over the place—fuller skirts, sometimes dirndl-full. Not pushing pants out of the picture, just adding a new—more romantic—dimension!

Most popular spot on the anatomy: the waistline—if it isn't held in a cummerbund or wrapped in ribbons or scarves, your eye goes there anyway . . . led by little blousons that stop at the waist or by skirts that gather there.

Most prophetic understatement of the season: the dress that's as narrow as an arrow, and in a soft, slide-y fabric so you get none of that hard-edge rigidity of the old chemises—just slim, sinuous *line*. . . . When the whole town is bouncing around in dirndls, it takes a lot of daring—a lot of style!—to go this lean. To think about . . . it could be very big!

Nicest break with tradition: the "spring coat" that's a raincoat—an unlined shell of silk, of ciré, of pearlized nylon, of thinnest poplin—in a pale, interesting, non-raincoat coloring.

Sexiest (in a sneaky way): sliding necklines . . . sliding open, sliding closed . . . softening the look of shirts, tunics, dresses . . . everything!

Sexiest (in a not so sneaky way): the look of great legs slithering through slit skirts . . . and high-heeled sandals at the end of the line (high and *slender*—otherwise, what's the point?).

Most unattainable dream: the "football jersey" that Geoffrey Beene used to close (to stop!) his show—allover sequins and sheer as gauze. It cost him $3,000 to make, and he's not making any more, but it got the message across: fashion today owes you more than just good clothes—even more than pretty clothes. It owes you a little pleasure. This Spring it's paying off . . . start turning pages.

The Mood has changed...

The Best of the New York Collections

On the theory that one picture is worth a thousand words, we give you... Geoffrey Beene's new crêpe de Chine print pyjama with its soft little slide-open blouson coming just to the waist and tied with three grosgrain ribbons. . . . There are other things – other looks, other details – but if you want an instant reading on the mood of the moment as of Spring 1977, this is it: gentle, upbeat, unblatantly sexy. Clothes to feel pretty in is the point – at Geoffrey – and throughout the New York Collections.



Pyjama of Gandini silk, about $930. Late February, Bergdorf Goodman; Nan Duskin; Montaldo's; L. S. Ayres; Swanson's on the Plaza; Sakowitz; Neusteters. . . . From Estée Lauder, makeup to feel pretty in—Hickory Brown Creme Eyeshadow, Plum-Apple cheeks, and Sherry-Apple Re-Nutriv on the lips. Accessories, next to last page.





Penn

beauty

Like nothing on . . . only the sheerest slip of color —the new skin-showing, un-heavy, un-makeup-y makeup. And the new look of hair—longer, healthy-looking with shine of its own . . . and the added shine (the delight!) of a beautiful hair ornament. *Opposite,* M & J Savitt vermeil comb. About $140. Bloomingdale's Cul-de-Sac; Jere Scott Ltd. at Bonwit Teller, Chicago; Lou Lattimore. . . . The sheer, pretty makeup from Revlon's upbeat Charlie collection, with Love That Red nail enamel. And for that mane of hair—a treat! —Charlie-scented Extra-Extra Shine Conditioning Shampoo. Makeup, Way Bandy; hair, Marc Pipino of Pipino-Buccheri Salon.



Hair—richer, fuller, longer—a glorious mane!

Makeup—sheerer, prettier—it turns the fashion!

Geoffrey Beene's non-suit suit

Racy!

Leave it to Geoffrey, *left*, to do the chic-est, raciest take on a suit in a non-suit season. Key! —the soft blouson with sleeves rolled, in nubby caramel silk-and-wool knit. Over a collar-band shirt and fuller skirt in cream-on-cream striped silk jacquard. All, about $1,120. Top, Agnona fabric; silk from Bianchini/Sormani. Late February, Bergdorf Goodman; Nan Duskin; L. S. Ayres; Swanson's on the Plaza. . . . In a season of pretty makeup colors, some of the prettiest: Sugar Rose Moisture Lip Color; Cinnamon Velvet for eyes; Soft Gentle Rose Brush/Blush. All, Maybelline Fresh & Lovely colors.

If you need a spring coat, Calvin Klein has what you need—he's done a collection that *provides*—wherever you are! *Right*, his thin, thin unlined shell of a raincoat with drawstring waist, in a pinky-taupe —one of his new soft, slightly off-beat colors. Polyester/cotton coat (Folio III); about $160. Bloomingdale's; Kaufmann's; Rich's; Sakowitz. Hair, Suga at Bergdorf's and Harry King; makeup, both pages, Ariella. Other stores and accessories, next to last page.

Penn

Calvin Klein's switch on a spring coat

The Best of the New York Collections

Dazzling 'em with style, *right*—it cost Geoffrey $3,000 to make this slippery-light sequined football top just to close his show—a very classy joke (but wouldn't it be something to own!!).

Bareness with punch, *far right*—think *uncovering* (i.e., a fighter entering the ring)—Fernando's satiny navy robe over lacy *red* shorts . . . the kind of sneaky-sexy he does best! Both in nylon, Dac[k]
polyester, and silk (Regist[e]
Fabrics). Robe, about
shorts, about $28. Mi[d]
ary, Bonwit Teller; [S]
kel's; Rich's; Swans[on]
the Plaza. Addi[tional]
next to last pa[ge].
King; makeup, Vi[ncent]

Beene's show-stopping football "jersey" —all sequins—just for the delight of it

Chris Von Wangenheim


Sanchez's boxer's robe and shorts...



John Anthony's sliding coats...

Sneaky...

John's key sweater—as a coat! *left*—the thinnest mohair cardigan in pale, pale seafoam-green—collarless, pin-tucked (the pretty touch you find everywhere), light as air! Over a soft-collared seafoam crêpe de Chine shirt opened and held at the waist, and his front-pleat, leg-revealing wrap skirt in seafoam covert. Mohair/wool/nylon coat (Franetta); polyester shirt (Stern & Stern); wool/polyester skirt (Anglo, loomed in America). All, about $690. Bloomingdale's; Swanson's on the Plaza; Neiman-Marcus; I. Magnin.

Talk about slide!—this coat, *right,* is the softest, slidiest in town—beige-on-beige striped silk cut like (easy as!) a man's bathrobe with a big shawl collar, turned-back cuffs. It just slips around his very bare—very alluring!—two-piece halter pyjama in silver-grey crêpe de Chine. All, Lafitte silk. Coat, about $660; pyjama, about $440. Bergdorf Goodman; Nan Duskin; L. S. Ayres; Bullock's Wilshire. Hair, Harry King; makeup, Ariella. Other stores and accessories, next to last page of this issue.

Penn

...glimpses of bareness

The Best of the New York Collections

The thrill of the year, *right*: Legs coming through! Sky-high heels with everything! Geoffrey Beene's metallic sandal in gunmetal kid, about $85. Delman at Bergdorf Goodman; Swanson's on the Plaza; Neiman-Marcus; Frederick & Nelson. In metallic lizard, about $95. Bright idea with bare sandals: Redken pH plus Nail Colour in Right-On Red #5. . . . Sliding necklines, golden leaves falling on skin, *opposite*—the new revealing! Geoffrey's white silk crêpe pyjama, about $796. Late Feb., Martha; Hovland-Swanson; Bullock's Wilshire; Liberty House, Hawaii. Mary McFadden's necklace. Henri Bendel; Neiman-Marcus. Hair, Marc Pipino of Pipino-Buccheri Salon; make-up, Way Bandy. Other stores and accessories, next to last page.

Heels!

Chris Von Wangenheim


Throats!



Mary McFadden's daring

Color!

Glorious, inventive color at Mary McFadden, *left*—the most beautiful prints, the unexpected combinations, the richness of everything—the best she's ever done! Her candy-color evening dress with a small-fitting top in purple and white, above-the-ankle skirt (the key new length!) in "puzzle" print, and matching shawl—only the beginning of the delights in this collection! Of silk (Super Textiles). About $965. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Sakowitz.

Scott Barrie goes all out for romance! From the gentle colorings—peach, apricot, banana, off-white, and white . . . to the pretty touches—lace edges, ruffles . . . to his totally soft, sliding, no-shape shapes—a collection full of young, modern ways to dress at night. *Right*, his wrap-and-tie pyjama in peach-pink crêpe de Chine with a top that just slides on, ties at the side (Horikoshi fabric). About $260. Saks Fifth Avenue; Garfinckel's; Hutzler's; I. Magnin. Hair, Suga at Bergdorf's; makeup, Ariella. Other stores and accessories, next to last page.

Penn

Scott Barrie's romantic

Bill Blass's sexy sarong



Slash!

Racy! casual!, *left:* soft red dinner-dressing in plissé crêpe —slide-y shirt and the sultry, hip-snugging news of a sarong (in a year of peasant skirts, this is the switch that refreshes!) —Blass at his best! Bill Blass Ltd., of Abraham silk. About $530. Saks Fifth Avenue; Joseph Horne; Hutzler's; I. Magnin. Hair, Harry King, makeup, Ariella.

Now-you-see-it, now-you-don't!, *right*—Geoffrey's arrow-narrow black hammered satin—the killer dress-shape! By Geoffrey Beene, in Abraham silk-and-wool. About $1,140. March, Bergdorf Goodman; Nan Duskin; L. S. Ayres; Sakowitz. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. Other stores and accessories, next to last page.

Geoffrey Beene's style

Penn



Oscar de la Renta's hot shoulder

Penn



Slip...

The neckline! the sleeve! the waist!, *left*—Oscar's wallpaper print peasant dress in peaches-and-cream silk jacquard—for sexy-prettiness, he gives you the works! Dress, about $358. Shawl, about $138. Mid-March, Elizabeth Arden Salons; Jacobson's; Balliet's; I. Magnin. . . . With this kind of dressing: lip color with a kick —Bénéfique by Shiseido in Peach Cognac.

When the whole world is wearing dirndls—Geoffrey's slide-y version of a chemise, in white-and-navy pinstripe wool, (Agnona), *right*—narrow, small . . . perfect. Geoffrey Beene, about $470. Late Feb., Bloomingdale's; Saks-Jandel; Swanson's on the Plaza; Frederick & Nelson. Hair by Marc Pipino of Pipino-Buccheri Salon; make-up, Ariella. Other stores and accessories, next to last page.



Beene's new body

Slide...

The sliding neckline, the slide of the fabric, *right*—Geoffrey's new chemise shape for dinner—for anytime—in navy-and-white stripes of silk-and-wool (Agnona). By Geoffrey Beene, about $570. March, at Lord & Taylor; Rich's; Hovland-Swanson; Sakowitz.

The effortless, pulled-together look that Halston always provides, *opposite*—the bias-cut unlined cardigan of a coat and narrow skirt in vanilla wool jersey. And the best top in town: the sashed crêpe de Chine tunic/blouse he put over/under everything—it's this year's Halston-to-collect. Halston Originals, coat and skirt of Jasco fabric; top, Pomezia silk, about $700. At Elizabeth Arden Salons; Nan Duskin; Barton/Sligh's; L. S. Ayres. Elsa Peretti bag and jewelry at Tiffany. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. Other stores and accessories, next to last page.



Beene's chic

Penn



Halston's signature

The New York Collections





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3

The best of...

MARY McFADDEN





Mary McFadden—who in three years has practically changed the way women look at night—did her biggest, richest, most inventive collection to date. If you were already a McFadden fan, there were new ideas, new temptations—if you weren't, there were new things to lure you in. Among the convincers. . . . **1.** The pyjama "painted" like a child's watercoloring in beautiful flutterings of China silk. **2.** This pure—narrow!—stream of color on the body—a ravishing strapless dress in tiny-pleated, cord-wrapped satin crêpe. **3.** Some of the best news: her new pants—cut like a soft, full skirt, but with leg-holes tied at the ankle. Here, in satin, under a pleated chiffon tunic shaped by its striping. **4.** Classic McFadden allure: the back-opening tunic, hip-curving skirt, knotted silk cords and gold leaves, wonderful colors—and the like-no-other print (Mary calls this "calligraphy"). **5.** How a tailored pyjama looks at McFadden: a "man's" silk shirt, deeply slit, washed in delicate peach-to-taupe stripings, over narrow silk pants (at McFadden, the body *always* comes through). **6.** The thriller!—brilliant strokes of body-sliding color, with more Mary news: the knottings that turn every straight line into a curve, make a silk shawl into a beautiful cocoon. **7.** Sensational coat-example of the way Mary uses color as part of her design . . . if you've been wanting a McFadden coat but waited until now, you've served yourself well . . . .

Throughout these 8 designer-report pages: hair by John Sahag, Marc Pipino of Pipino-Buccheri Salon, and François; makeup by Vincent Nasso and François.

ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE

Jacques Malignon







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Oscar's spring was: colorful, lighthearted, pretty, entertaining, romantic, full of smiles—all in all, one of the nicest places in town! . . . **1.** First one out, and first sign of the charm—and the peasants—to come: bare, tiered cotton flowers with a scarf-tied bolero. **2.** Count on Oscar for this kind of evening!—poufs of jewel-toned silk taffeta with the Latin brilliance of an orange satin peasant blouse. **3.** Hard to come by, but Oscar had four of these flirty silk restaurant dresses—this raspberry/green refresher, plus raspberry-sashed royal-blue, navy, and white. **4.** A delicious change from casual day basics: off-the-shoulder candy stripes with a swirl of cotton peasant skirt (with bare legs, metallic sandals: pretty summer evening). **5.** Watch this look—and this length—for summer day: it's how "peasant-dressing" can be more than an occasional delight. **6.** The evening dress with the news: the small, embroidered piqué blouse, the color-sashed waist, the fuller skirt . . . the sexy-demure length!

ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE.

Jacques Malignon

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The New York Collections

The best of...

OSCAR DE LA RENTA



6

The New York Collections

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The best of...

JOHN ANTHONY



5

6

Once John Anthony sets his sights on a collection, he never wavers. A few colors, a few textures, a few basic shapes, the prettiest detailing in town —and sneaky glimpses of bareness *everywhere*. . . . **1.** John's idea of big-evening—sheer, simple pieces of pin-tucked silk georgette with just one tie holding the neck. **2.** Signatures of the collection: the pink-tinged colorings, the string-tied crêpe de Chine shirt, and the thin-as-light mohair with pin-tucked "ribbing" that he used every way. . . . **3.** In a collection full of terrific day looks, one of his best: a slide of unlined beige cashmere coat, crêpe de Chine shirt, front-wrapped skirt (designed for the leg to come through). **4.** *The* silk pyjama—and the kind of sneaky, totally feminine "tailoring" that nobody does better than John Anthony (the silk coat alone is worth the price of admission). **5.** P.M. version of number 3, even softer and slide-ier in pin-tucked mohair and silvery silk—and the skirt *barely* wraps. **6.** More J. A. signatures: his mohair sweaters and trousers, the subtle, perfect mixes of not-quite-matching colors, and the specially designed Estée Lauder makeup —it's something that's never left to chance at John Anthony. **7.** More J. A. bareness: his most-opening top yet, in silky grey jersey.

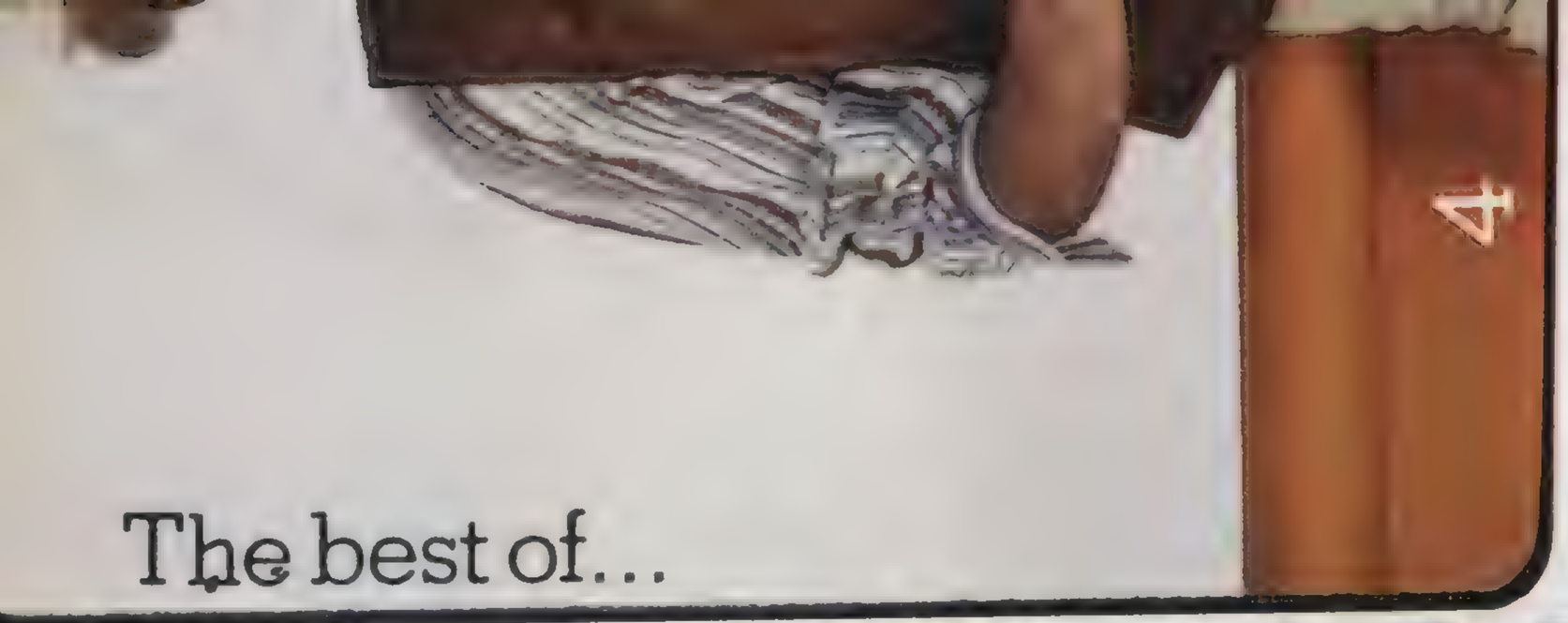
ALL FASHION AND STORE DETAILS, NEXT TO LAST PAGE

Jacques Malignon

7

The best of...

HOLLY'S HARP







The New York Collections

1 2 3 4



RAFAEL

The best of....

No question, there were wonderful dresses at Holly's Harp—but what we loved best were the separate evening tops, in soft, indefinable shapes, sliding over other separates—one of the prettiest effects in one of the prettiest evening collections around. . . . **1.** The handkerchief-tied white print georgette kimono—wonderful blowing over any pyjama pieces, hers or yours. **2, 3.** The kind of charming, separate tops you almost can't find anywhere, and Holly has two—the streamer-tied silk crêpe de Chine, and the asymmetric blouson in satin-striped peach silk chiffon.

The way Holly's Harp had evening tops, Rafael had day tops: sensationally—quick, *just*-to-the-waist vests and blousons (if a crack of skin peeks through, super) that designer Bill Kaiserman did in terry, corduroy, shirting—and most sensationally of all, in butter leather and unbelievably thin suède. . . . **4.** If you own one shirt, you'd love this vest—great gear, without anything tough about it. **5.**The most irresistible top—the palest, thinnest écru suède blouson (and with a silk sash and cream pants, it doesn't stop at day). **6.** Rafael's version of a peasant blouse in scarf-supple rust suède—knockout over bare skin, narrow trousers, skirts....

ALL FASHION DETAILS AND STORES, NEXT TO LAST PAGE

Jacques Malignon

Talking about... people

The new-broom mood of expectation, heart-leap hope, spring-thaw confidence, and how we haven't felt this way for a long, dour time. . . . The Carter family this-way-to-American tradition, go to church, send Amy to public school, momma and poppa sleep in one bed way of life, and the ongoing reverberations of the simple, solid, touchingly history-respectful statement President Jimmy made to ABC's Barbara Walters: "You know, I would not embarrass the nation by having a formal conference with the French Ambassador, and my wearing jeans. . . ." The *French* ambassador.

Carter time

Where the Carter names are in Washington. When they eat out, it's Nick and Dottie's, cozied up next door to Sans Souci—where most of the other names are, have been for years. N&D's "the kind of place," says a Washington wise mouth, "a cop would take his wife on a Saturday night and think it was pretty great but sure wouldn't take his best girl friend."

The Thirties Generation, and how that's the age to be right now. . . . This overheard at Halston's: Customer holding up sweater, "Is it for a man or a woman?" "Don't worry, honey, it's bisexual."

The shock of feeling that you are seeing paintings by Cézanne, Van Gogh, Picasso, Chagall, Vuillard for the first time when you view The Museum of Modern Art's (N.Y.C.) prodigal exhibit, *European Master Paintings from Swiss Collections: Post-Impressionism to World War II*, a feast for the astonished eye. . . .

Screenings and how being invited to very special the-gang's-all-here movie previews, held in smallish private screening rooms, confirms that you are a Privileged, Privileged Person like Mrs. O. (if she shows), sister Lee, Jerry Zipkin, Diana Vreeland, Delfina Ratazzi (Fiat heiress who jobs it with Mrs. O. at Viking Press). . . . The ladies who lunch together in Manhattan spot Summerhouse, where the baked goods are delicious and the butter is strawberry flavored and you hear this sort of exchange: "I can't have a lover because of the answering service." "Lover? . . . Lover sounds so Sarah Lawrence."



The real-estate shuffle what with take-overs by the Arabs in London, the Brazilians in Paris, the French in Mexico, the English in L.A. (Malibu and Santa Monica way), the Italians and other IP's (International People) in Manhattan and Colombia, S.A. All of which means big money's on the move.

The woman ferment throwing up gushers of pants-down novels and autobiographies, trailing seething wakes of rage, and at last making significant workload gains. Notes an important cancer surgeon, "During an operation, I realized that, for the first time, I was the only male."

The season's party dinner dessert: *Oeufs à la neige* (which is, after all, that nursery joy, Floating Island), and the party centerpiece: a profusion of flowers all the same color. . . . This declaration of interest: **"I've got the severes for you."**

This the-way-the-south-wind-blows remark by Director of the Office of Management and Budget, Georgian Bert Lance, "There's a theory I learned from a friend in South Carolina and we might apply it in Washington—'If something ain't broke, don't fix it.'" . . . Sly-smirk bumper stickers such as: "Librarians are novel lovers" and "Divers do it deeper." . . . Pro ice skating going legitimate art serious what with ballet new-direction shaper Twyla Tharp choreographing



The juxtaposition at left adds to the gaiety of nations by bringing together ballet's George Balanchine, The Czar of Class, and Pop's Bette Midler, The Queen of Razz. The most improbable event of the season is frenetic Midler in the New York City Ballet's forty-minute-long one-act ballet *The Seven Deadly Sins* choreographed and staged by elegantly cool Balanchine, who originally produced it in Paris some forty years ago with spook-voiced Lotte Lenya. The Divine Miss M doesn't dance—exactly—she sings—*exactly!*—Kurt Weill's difficult, Weimar Republic-jazzy music and Bertolt Brecht's desolate, ironic, lost-cause lyrics while Balanchine's noble ballet dances our hearts out.

Says the new Bette, "I'm in shock! I'm in awe! I expected him to be quite grand, aloof, staid. He's really down-to-earth. And what a wicked sense of humor! And the cold sweat that breaks out on those little ballerinas' faces when he passes by—you know you're not dealing with just another person. The way they feel's rubbed off on me."

Says Balanchine, an elaborate talker suddenly succinct, "Bette could do anything."

George takes a Bette

Avedon

for ice-winger
John Curry, while Canada's
Nureyev of the Ice Skate,
Toller Cranston, goes
flamboyantly balletic in his
Toller Cranston and The Ice Show. "Nureyev!" sighed a fan.
"He's Nureyev *and* Garbo
in *Grand Hotel!*" . . .
The '77 feeling about

sex:
take it
or leave it. . . .

The thing to bring
back from the USSR:
Soviet Army belts, brass
buckles blazoned with star,
hammer, and sickle. You don't
buy them: you swap your
old blue jeans for them.
The USSR thing in Manhattan,
if you can outsmart the mobs
of viewers in The Metropolitan
Museum of Art: *The Glory of Russian Costume* with
everyone marveling all over
again at Russian extremes
such as Catherine the Great's
seventeen-inch waistline
(her headache of beauty
silver wedding dress)
and Peter the Great's
size-14 boots, a yard high.

The increasingly violent reactions against on-screen violence and the push to rethink the present film rating system to include "shock hazard" warnings along with "parental guidance" indicators.

The get-there-first
syndrome, with Pulitzer
Prize-winning journalist
Haynes Johnson already
contract-bound to write
a book "on Jimmy Carter
and his Administration."
Johnson plans to deliver his
manuscript "sometime in
1978"—and that's not
a moment too soon. . . .
The up-from-the-South
good-bye: "Yawl come
back and see us
real soon, ya hear! Don't
be such strangers
the next time."
—Leo Lerman

Liv Ullmann on Love and Ber



EDITOR'S NOTE:
By starting with *Face to Face*—a film absorbing Ullmann/Bergman devotees now—and *Scenes from a Marriage*—an Ullmann/Bergman that will be TV-screened in six parts by PBS, beginning next month—and counting backward, one can tick off seven affective, psychologically raking movies made by this sublime actress with her incorrigible director/author; an eighth, *The Serpent's Egg*, has been filmed in Munich (Ullmann's go-it-alone attempts have wobbled). Now, the rose-blond Norwegian star has written a book, *Changing*, to be published this month by Alfred A. Knopf, with the same kind of unequivocating emotion that moves her face onscreen (or onstage; she's touring now in Eugene O'Neill's *Anna Christie*). This woman communicates the only partly bearable drama of her inner life directly to other women, who can match her twistings of uncertainty, confusion, guilt, longing, and elation with their own. In the following excerpt, Liv Ullmann writes of the filming of *Face to Face* with her former lover and father of her child. In doing, she relives their past, goes face to face with her problems of selfhood, staring straight at the mix of affection and antagonism that propels once-lovers who remain partners in work.—L.D.

The film is extraordinary in many ways. It deals with death. Loneliness. Anxiety. It tells the story of a woman of my age who will soon reach the crossroads, where the middle-aged person departs the young woman. Anxiety has become a part of her everyday life, but she is not able to accept it. She cannot live with it, and decides to take her life.

In brief scenes the camera focuses on her professional life, her private life, her attempt at suicide; the final segment follows her to the hospital, where she confronts herself through dreams and through confessions to a good friend.

During the takes I sit with a yellow notebook and write down what I see and hear. When I read through it later I realized that much of it was meaningless except to me, who can recall and relate to the circumstances. People in films have a special jargon incomprehensible to an outsider. But I have collected a number of these notes because they reveal something that is important to me.

DAY 1

We rent two studios at the Swedish Film Institute. In one they have built Jenny's childhood home, where her grandparents now live alone.

I am Jenny.

On this set everything is in hues of green. The place is cluttered with knickknacks and antiques, and is attractive in the secure and overstuffed way that kind of home tends to be. When Jenny's dreams take her back, the apartment has changed character through lighting, dimming of colors and an almost imperceptible rearrangement of furniture.

The second studio contains Jenny's sickbed in a small, white, impersonal room. There is also her office, and the corridors she runs through when she is in that borderline territory between life and death.

When we are not shooting we choose the grandfather's library to sit in: Ingmar reclining on a brown leather sofa, dressed in the same shirts and sweaters and pants and slippers that in all the years I have known him have not changed in style. When the old ones wear out they are replaced by replicas.

Usually I sit curled up in an enormous easy chair with my tape recorder. I seldom go to the studio without it. I love to find a little corner and quiet, quiet, listen to music. During this film it is mostly Albinoni.

We are talking about being ourselves, and I ask Ingmar if he knows any people who really *live* what they *are*.

Without a flicker of hesitation he answers, "Yes, I do."

This obvious exaggeration leaves me speechless.

An image suddenly appears. Ingmar and I a long time ago at the Copenhagen airport. He hates traveling and is apprehensive—all the people, all the noise. He panics; feels a strong urge to return home, back to the security of Färö. The flight is delayed, and he takes an elevator down to the men's room. I wait close by at a table. After a while the elevator door opens and Ingmar comes out. He has his little cap on his head, and there is a faint smile of pride. Here is someone who has overcome his phobia, gone into a strange elevator, into a strange toilet, and made it back all by himself. He approaches me, his back stooped just a little. The faint smile has gone, but the anxious expression in his eyes is no longer so impelling, and I know that the trip will continue.

Linn [our daughter] and her half-brother, Daniel, come to the filming almost every day, Ingmar is faced with a conflict between his role as a father and that of director. Sometimes he goes blank in one of those roles because he feels he cannot manage the other.

Our new dog, Sivan, is lying in my dressing room. She is a golden retriever, wild and undisciplined, and devours all shoes and socks she can find. Takes little nibbles from my costumes, wets the floor when she is greeting Ingmar—and rips my letters to shreds.

DAY 2

Confidence is important in filming. An actor who feels secure with the director, who in turn trusts the actor, will achieve much more in this working partnership than when such a relationship does not exist.

Ingmar talks about how important it is for him as a director to have security. How quickly he becomes apprehensive when he feels that he is losing contact with the actor—when they have no communication, no recognition between them. Then things close in. It is in such moments one can witness one of his famous fits of rage.

The part I am now playing is written for me. In this lies my security and also Ingmar's. We both feel that I can identify with Jenny. That I can transform Jenny into Liv.

Build on my own experience, on that of others—on everything I have heard and seen in thirty-six years.

The day Ingmar gives me the manuscript he also gives me the right to feel that henceforward *I* understand the part best. She becomes *my* reality as much as she is Ingmar's. With his help, genius, his sensibility in listening and looking, I know that my knowledge of her will be captured by the camera.

To film with Ingmar is stretches of happiness when everything feels real.

DAY 3

The rooms are green. Chairs, walls, plants, objects, everything there is in some shade of green. With a few lamps that give off light and create contrasting shadows, Sven Nykvist, the cinematographer, establishes an atmosphere of bygone days.

Gunnar Bjornstrand and Aino Taube play my grandparents. I am watching them play a scene.

Gunnar drags his feet in slippers that are too big. Aino is wearing socks. It is night, and grandfather has got up to wind the clock. He is anxious. He is afraid of dying. He knows that he soon *must* die, and sees an omen in the clock that has stopped. Aino consoles him, embraces him, chides him a little, and jokes with him.

I think of my own grandmother, who died so long ago, and whom I still miss.

I also think about my own death. It seems much closer now than it was only a few years ago.

I believe in God, and know that if I really could believe in eternal life there would be no death and no fear.

But that is a spiritual experience which is not as yet mine. All around me I see evidence that there is no death. After winter comes the spring, but if I am not part of it, I am unable to experience it as life.

My fear of death limits me. Leaves me open to it.



gman

A sublime actress speaks out on working with a former lover

DAY 4

It is Sunday and I am lying on the sheet I bought in America that is covered with roses and apples and edged with lace. Below in the garden, Linn is playing with her dog. It is only 8 A.M. She is laughing and shouting, and I know the neighbors are trying to sleep. But I take no action; they play their radio and television at night when *I* want to sleep.

I lie on my roses without thorns, and work: learn a long monologue in which Jenny tells her husband that she is thinking of taking her life.

Linn comes in and tells me what the puppy has learned, and I hear her voice saying that it has just climbed the stairs by itself for the first time, while inside me Jenny is saying in a tired voice that in a little while she is going to take a hundred sleeping pills and die.

I know that in a few days when I speak these lines before the camera I will have tears in my eyes because I will suddenly remember Linn the way she is now: in a gym outfit and milk mustache, eagerly trying to make contact, entirely unaware that I hear almost nothing of what she is saying.

DAY 5

Sometimes Ingmar wears one blue and one yellow sock—usually on the first day of filming. We are all convinced this will bring luck to our work.

Ingmar eats alone. His lunch consists of a hard-boiled egg, a piece of toast with strawberry jam, and a bowl of sour cream. On a small table in the studio there is a reserve of crackers, chocolate and soda.

He and I walk up and down the corridor, discussing Jenny's depression. Nobody around her recognizes it until it is too late.

Her ability to experience has narrowed; the contrast between the levels of intensity with which she formerly encountered music, beauty, other people, and what she now feels, has sharpened.

Jenny has been clever. She has managed to live a part, live behind a mask, conceal a pain. Sometimes it has taken a physical form, for which she has bought pills and salves at the pharmacy. But mostly she has been in full control.

She has tried to close her eyes to fear and has been successful until this moment when she is confronted with her childhood surroundings.

Here the structure collapses—here her defenses no longer work.

In these safe rooms of childhood there are no rational explanations when fear follows. The threat exists where the means do not exist to fight it.

I think it logical that Jenny never knew she wanted to die before she went home to visit her grandparents.

DAY 6

I see myself as a sieve. Everyone's feelings flow through me, but I am never able to retain them. In the evening I am put aside empty—only to be inundated the next day with new emotions.

I am childish. Settle back in happiness when I am praised.

"I couldn't have made this film without you," Ingmar says after we completed a scene. "In any case, it would have been entirely different."

There is a lot in him I don't know about—although I think I can sense most. But what he *wants* I feel distinctly: there I recognize myself in him.

That is my fortune as an actress.

His women, whom I always see as real, become a natural part of me. Without my believing that they are created in my likeness. Even if he gives me a role that seems unfamiliar to me, I know that while he was writing, he knew I could understand the character—that I have a backlog of experience which can be utilized when her experiences are to be unfolded.

Sometimes we surprise each other. That is the best of all. I also see myself a shameless and greedy collector of smiles and tears, emotions and expressions, both my own and those I see in others. For later use in work.

DAY 7

It has been a late evening—for me in any case, since I have to get up at five-thirty. Cilla, the make-up artist, puts drops in my eyes—a blue water that transforms the reddest eyes into marvels of clarity.

(Continued on page 214)

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Rauschenberg:

By Barbara Rose

The road to Captiva narrows as we approach the bridge connecting the island Robert Rauschenberg has called home for nearly ten years to the Florida mainland. Above us the sky gradually darkens; then groves of giant palm trees arch toward each other to blot out the sun. Soon the concrete highway becomes little more than a dirt path, its irregular contour invaded by clumps of tropical plants fighting for the light in the clearing.

The taxi driver says the bridge is new; when Rauschenberg first began visiting the remote island, a ferry brought him across the gulf waters. By now, I am drenched and sticky; finally, the driver turns on the air conditioning—a good thing, with the air so heavy with humidity, it is an effort to breathe. It crosses my mind that Rauschenberg has chosen this strange, isolated place—after combing the beaches from North Carolina to Texas—because the climate and vegetation remind him of Louisiana, where he grew up.

After a seemingly interminable trip as the taxi lurches through a jungle buzzing with sounds and crawling with life, we turn down an unmarked road. The unexpected light is blinding; we are suddenly on the beach, parking in front of a nondescript house raised above the damp sand on stilts.

The house is painted with a silver weather-proofing primer that has never been covered with a proper coat of paint. I hear Bob's unmistakable ringing laugh before I see him. The house, it appears, is furnished mainly by three large, multicolored mongrel dogs. Their names, I later learn, are Kid, Cloud, and Star. The linoleum is damp in places where the dogs have dripped water from the sea; and Rauschenberg is removing a dead fish from Star's mouth, with some difficulty.

On the floor are a few white muslin-covered mattresses arranged as couches. And, everywhere, in the windows, on crates, on benches—growing with a kind of supernatural fecundity, as if the jungle itself were encroaching on the house—are plants, covering the walls with a living green camouflage, making indoors indistinguishable from outdoors. Lacy spider webs, odd-shaped rocks and shells, and the carapace of a large, beautiful tortoise complete the decor.

Bob is standing in the open kitchen, smiling, sweaty, and barefoot. I see him as if in a triple exposure: superimposed on

Robert Rauschenberg, on the beach at his house on the island of Captiva, with his dogs: Cloud, Kid, Star

Duane Michals

his image are two media images—one, a photograph in a gossip column taken of him at a New York cocktail party in his honor, looking about as happy and natural as one of the stuffed animals in his combine paintings; the other, a recent cover of *Time* magazine on which Rauschenberg appeared, the sun glinting off his rosy glasses, the wind blowing his hair, as a latter-day Apollo on the beach of Captiva. Once more, I am struck by the discrepancy between the public's idea of the life and experience of a famous artist and, in these modern times at least, his inevitable isolation. I remember the remark of a friend who told me, "It's always lonely in the studio."

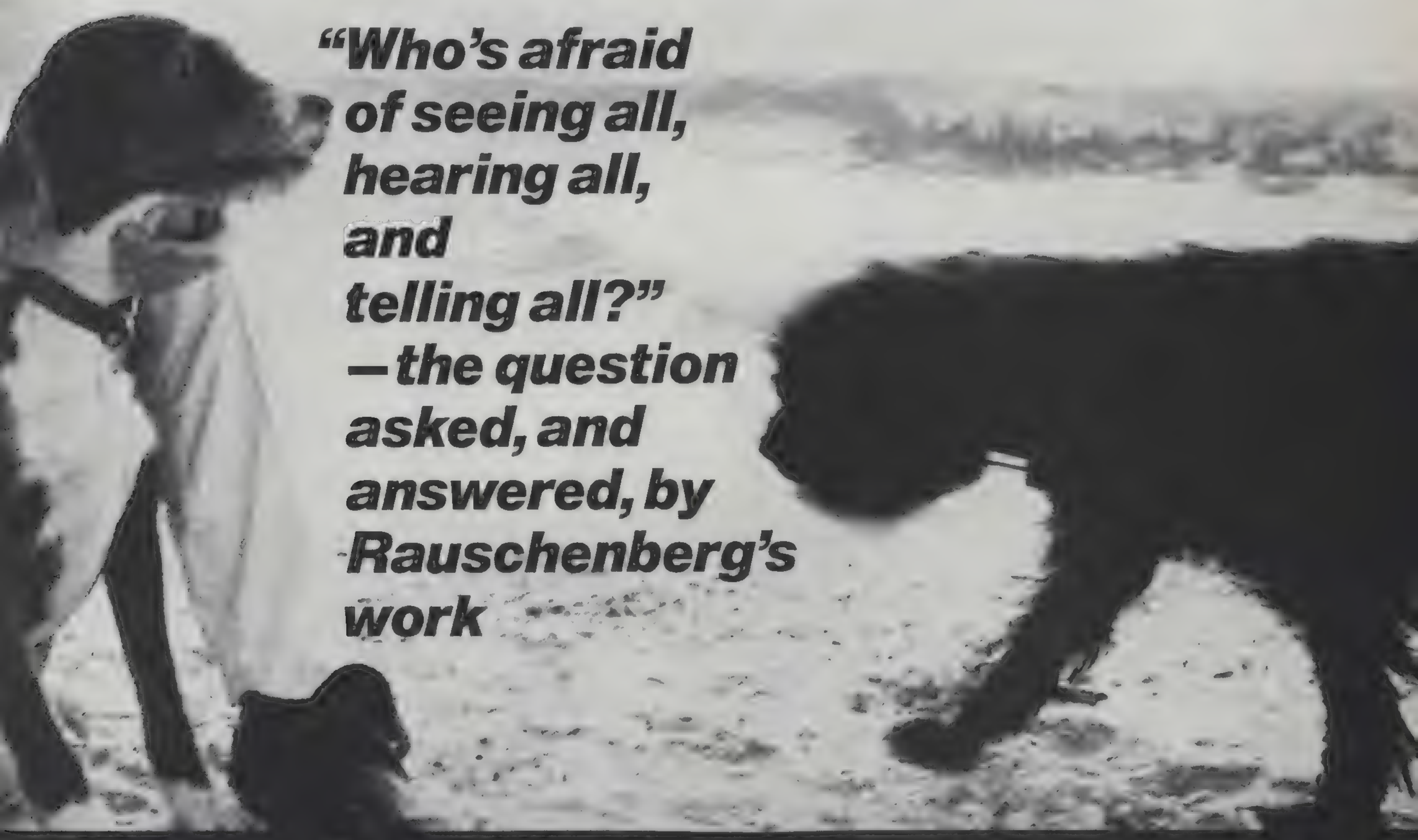
Of course, Rauschenberg has fought hard against being alone, creating his own family out of friends and neighbors, along with his ex-wife, to whom he remains fiercely loyal, and his son, of whom he is extremely proud. Christopher, Rauschenberg's son, has, in fact, just left. He is a young photographer; and Bob just can't wait to show me a new book on classic American photography that concludes with a still life by Christopher Rauschenberg.

"I started out to be a photographer, you know," Bob says, beaming the smile of the rare father whose son has fulfilled his own unrealized ambitions. "But soon I realized that what I really wanted to do was to photograph every square inch of America. I knew that wasn't possible, so I became a painter."

I had not been aware of Bob's early involvement with photography, but this remark explained a great deal about Rauschenberg's iconography—which documents, more fully than perhaps any other artist has documented, his age—the whole of the American experience, as perceived by someone who has lived with his eyes wide open through troubled and exciting times. This interest in photography also explains how Rauschenberg was led to revolutionize art in the 'fifties, at a moment when abstract painting dominated the New York art world, by introducing representation: not that he turned back to the naïve imitation of the nature of realism but rather that he found a way of retrieving levels of content jettisoned by the purism of abstract art by incorporating fragments of the world around him into his unashamedly impure and inventive works that he called "combines" because they were hybrids, mixing the elements of many different arts.

Using reproductions of famous works of art, newspaper photographs of contemporary events, and magazine clippings of typical everyday images, Rauschenberg caught the pace, the energy—the very heartbeat itself—of the rapidly changing American Scene. "I really think of myself as a reporter," he confides. That seems to me an unnecessarily modest appraisal of his role by a man whose work has embraced so much of contemporary reality, from the violence of our ordinary lives, disrupted by accidents and simple or complex catastrophe, to the poetry of the body in motion in sports and dance, to the images of powerful political figures.

Although Rauschenberg does not pretend to any deliberateness in his choice of images from the popular media, there is a certain consistency and repetition in his works: besides the pasted-on or transferred reproduced images—reproduced, rather than represented, in acknowledgment that we live in a culture of popular mass-edition reproductions rather than in the individual craft culture of the past—often there are *(Continued on page 220)*



NEW STAR CHEF

In the old Hôtel de Ville (*near right*) in Crissier, a Swiss town near Lausanne, Freddy Girardet (*far right*) serves to townspeople plus the gourmets of the world meals that may begin with classic slices of fresh *foie gras* with vinaigrette sauce (*below*) and end with traditional fruit- or liqueur-flavored *sorbets* (*second right*) made fresh twice a day. In between comes the *cuisine surprise:* marvelous new dishes of Girardet's own devising. Recipes on page 108.



Skyrockets have been blazing up on the French-cooking scene: over the border in Switzerland. There, Freddy Girardet— a freely inventive cook who can astound even France's cool-to-the-core chefs—serves handsome dishes with intriguing new flavors. See some of his originals on these four pages; cook them yourself from our recipes. More about Girardet, turn the page.

"cuisine surprise"

AMAZES WITH RECIPES YOU CAN DO YOURSELF

By Arthur Gold and Robert Fizdale



1



2



5

6



8



9



Tips from Chef Girardet: (1) Creamy stew of salmon and shrimp—fresh and lightly cooked. (2) Large basket with six kinds of freshly baked bread and rolls to accompany Swiss cheeses. (3) Casserole of lobster with fava beans—an unusual combination of taste, texture, color. (4) Girardet with an aide in the kitchen. (5) Veal kidney with crisp vegetables, Bordelaise sauce. (6) Hot-or-cold dessert; baked oranges in a creamy sauce, sprinkled with pistachios. (7) Baked striped bass served with asparagus and asparagus puree. (8) Lemon tart topped with lemon slices, caramelized sugar glaze. (9) The whole Restaurant Girardet team. (10) Chicken breasts with leek puree and truffles.

David Massey

If we were asked to name the five best restaurants in France today, we would have to say that one of them is in Switzerland —the Restaurant Girardet in Crissier just outside of Lausanne. Like us, France's exclusive *mafia de cuisine* have taken Swiss chef Freddy Girardet to their hearts.

"I aged ten years after eating my first meal at Girardet's," Michel Guérard, inventor of *la cuisine minceur*, grudgingly whispered to us. When we asked the great Paul Bocuse, head of *la nouvelle cuisine française*, what *he* thought, he exploded. *"C'est la bombe!!* Girardet is the only chef who ever astonished me."

Girardet, who is as Swiss as a numbered bank account, has left his country only once; it was a momentous event in his life. Some admiring wine dealers who had been eating regularly *chez* Freddy rightly felt that they had discovered a genius. They persuaded the small-town boy to come out into the world with them. On a wine-shopping spree in Burgundy, Girardet was taken to Restaurant Paul Bocuse in Collonges near Lyon and to Troisgros in Roanne (another of the restaurants on our five-best list).

It was on this trip that Girardet saw the light. Revelation! Inspired by the new French way of thinking about food, he rushed back to his casseroles and his gratin dishes in Crissier and began to experiment. Much freer than the classically trained French chefs, Girardet invented unusual taste combinations that the chefs, to their great surprise, found delightful. What French chef had ever dreamed of lobster and beans, shrimps in mint, undisguised lemon slices floating in lemon custard tart? Nor was Girardet frightened of a more *relevé*, a more highly seasoned basic taste than is found in *haute cuisine* of France.

Although the conservative *Guide Michelin* was reluctant to cross the border to give Girardet the three stars he so obviously deserves, the more intrepid *Le Guide Gault-Millau* soon found its way to Switzerland and startled the gourmet world by listing Girardet at the "summit" of French cuisine, along with only six other chefs, all French. Gault and Millau feel that no restaurant in Paris belongs in this rarefied category.

The charming, quietly authoritative Girardet, who, unlike most great chefs, spent much of his youth on the football field rather than in the kitchen, has two adjoining establishments on the ground floor of the old Hôtel de Ville in Crissier. This nineteenth-century town hall has the rather melancholy appeal of an old American railway station. Although officially the establishment is called the Restaurant Girardet, your taxi driver, like many of the local residents, may not know what you are talking about unless you ask him to take you to the Restaurant de l'Hôtel de Ville.

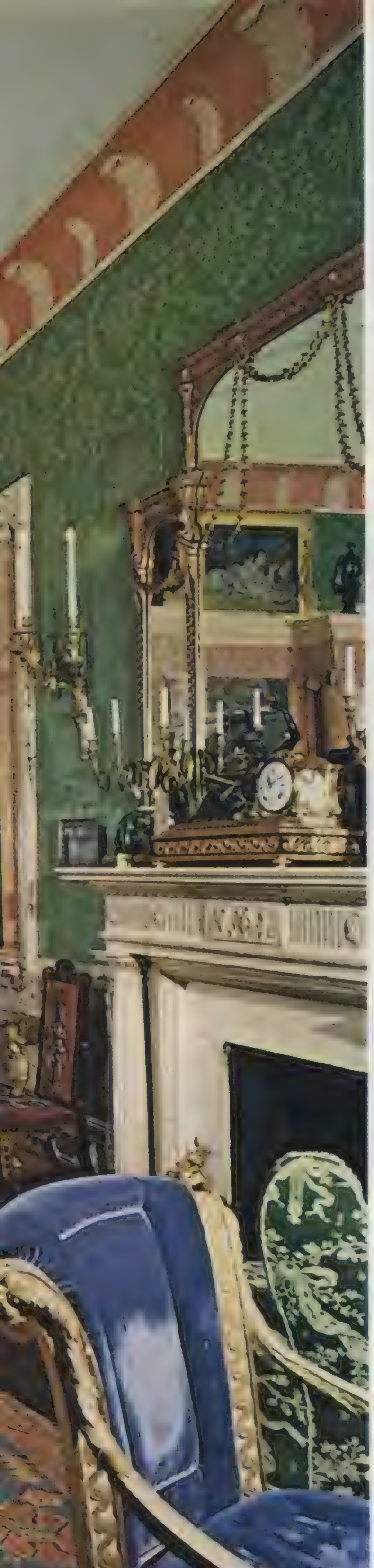
As you enter, on your left is a café-restaurant formerly run by Freddy's father, filled with appreciative locals. Some, in their undershirts, their suspenders hanging down from their waists, have dropped in to dine for a modest seven or eight dollars. On your right is the elegant dining room packed with gourmets from all over the world. Having wisely reserved their tables weeks in advance, they are happily spending $50 each for Girardet's magnificent food.

Swiss democracy is at work. Girardet and his gifted teams cook the food for both dining rooms. The same *sous-chefs* who are helping Girardet to astonish his chic clientele with light imaginative masterpieces are preparing the steak and *roesti* potatoes for Crissier's lucky citizens.

But democracy as always is in a state of flux. Girardet's international success (there is a four-to-six-week wait for dinner reservations; lunch is easier) is forcing him to turn the café-restaurant into an additional temple of *haute cuisine* at aristocratic prices, but the discreet decoration of the Restaurant Girardet and the charming way in which the ravishing Madame Girardet receives guests will always ensure a certain Swiss hominess that recalls the modest origins of this superb restaurant.

At Restaurant Girardet we enjoyed new-to-us Swiss cheeses and Swiss wines. More about these finds and recipes for the wonderfully inventive dishes that Freddy Girardet has generously shared with us on page 108.







Cozy Grand

Two well-known decorators use wit and skill to bridge the gap from then to now

Although this living room, rife with furniture and rich with texture, looks like an in-the-family-for-generations European palais, it is instant upper-East-Side Louis Seize created in a New York apartment by those wizards of old-world decoration Robert Denning and Vincent Fourcade as their unbelievably opulent new digs. "We planned it all—including even the pictures—with masking tape," said Robert, "and we installed the columns, cornices, moldings, and niches." The extraordinary mix of colors, pictures, statuary is kept in check by an architectural shell of no small splendor—40 feet long by 25 feet wide with 15-foot-high ceilings—and rampant symmetry. "Everything is a pair," said Robert. An abundance of soft, voluptuous sofas and chairs—enough to seat thirty comfortably—make agreeable lookout posts for observing the museum-like abundance. But despite the grandness of the room, it remains cozy and intimate. "Ours is the English view of decorating," Vincent said, "to use grand-looking furniture on a very daily basis."

Horst



Cozy Grand

Bedrooms for living in -genre grandeur, comfort

A striped English chintz on Vincent Fourcade's bedroom wall (above, below) controls his collection of exotica —nineteenth-century Orientalist paintings, a Venetian mirror, a Moroccan overdoor. A Louis Seize bed placed at an angle resembles a supersized Récamier ("We think of a room from the corners out"). Fake wood-graining frames rampant pattern and texture. Individualistic pieces like an ivory and ebony Burmese chest and a gold-trimmed Empire planter are brashly juxtaposed. Velvet balloon-curtains, a fringed lampshade, and a Biedermeier-like fireplace— all ripen the early nineteeth-century look.

Left: Rug-like English chintz on the walls, fake burl architectural detailing, and a monumental English bed, vintage 1850, give Robert Denning's bedroom the "bourgeois" look he finds comfortable. "There are a lot of nineteenth-century illustrations of rooms like this that might have little children and cats playing in it," said Robert.

Are you a secret

Imagine for a moment that all the televisions in the world have mysteriously disappeared. Never mind why or how. Accept the fact (if one can think the unthinkable) that nowhere on earth can even the tiniest tummy TV be found. What would life be like?

First off, without television to spread the word of its own disappearance, the news would be slow in coming. But sooner or later the realization would hit, and it would be as if somebody close had suddenly died. No more early-morning talk shows to zap the consciousness awake each morning. No more Walter Cronkite to ring seven bells and all's well. No more Fonzie T-shirts and knee-socks.

Families seated at dinner tables in the shadow of the empty TV shelf would be forced to talk. After dinner would be worse with millions wandering their living rooms aimlessly in search of new cheap ways to kill time from seven to eleven. Small fry would run rampant without TV to keep them under control, and parents, stripped of the ultimate threat, "No TV until your homework is done, room is cleaned up, garbage is taken out, etc.," would be left at the mercy of teenagers.

Neighbors would develop the annoying habit of "just dropping by." This, in turn, would lead to a radical change in the appearance of the living room as chairs and sofas gradually would be turned toward each other and away from the TV wall.

And, no doubt, doctors' offices would be glutted with insomniacs—those poor TV-less victims who so loved to fall asleep to the sound of Johnny Carson's voice. Desperate folks might try rigging a strobe light to a radio as a kind of TV-substitute, but it just wouldn't be the same.

OK. So I exaggerated a little. But the notion of a population hooked on television is not all that far-fetched. Consider the following sobering facts: (1) Television has had more of an impact on the ways we arrange our leisure time than anything since and including the automobile. (2) By the time a child reaches the age of twelve, he will have spent more than double the time in front of the TV than in the classroom. (3) Americans who watch the average three and one-half hours per day will, by the time they reach seventy-five, have spent approximately seventy thousand hours or eight continuous years watching television. Unless you are a TV repairman or a network executive, can all that time possibly be justified? It's hard enough to find a decent hour of TV nowadays much less a solid couple of years.

It all started about twenty-five years ago. First a little radio, then on to the hard stuff. The period directly following the Korean War was known as "The Television Revolution"—Americans already had a chicken in every pot and were well on their way to a TV in every household. Those were the days when people still read books and magazines, still went to the movies and to other people's houses for an evening. But in the time that's passed, television has curiously come to be regarded as something more than a means of information and entertainment—it's become a tranquilizer, stimulant, babysitter, companion, time-killer, sleep-inducer, nightlight, and as Fred Allen so aptly termed it, "chewing gum for the eyes"—abused daily by millions basking unabashedly in its g'ow.

At last count, there are now more TV's in the world than telephones, more TV's in France than indoor toilets, and, in at least one household I know of, more TV's than people. In our turned-around, ever-changing culture, TV has become the drug of choice—it's free, inexhaustible, and legal. It's also habit forming—and not without its share of side effects.

A friend of mine attended his first baseball game in years. (Baseball is no longer the national pastime—watching baseball on television *is*.) After one magnificent triple play, he sat transfixed in his seat staring at the field, fully expecting to see it all again on instant replay.

A speech therapist I know told me about a young patient who refuses to speak, except to recite the closing credits of *Truth or Consequences*.

A friend's infant tottered into her kitchen one day and uttered his first word—not Mommy or Daddy as is usually the case, but "Di-Gel" . . . a little something he picked up from his electronic babysitter.

I hear that robbers no longer pay attention to those electric-light timers. They know the coast is clear if the TV's off.

No doubt, TV is turning us into a nation of spectators. Perfectly normal people pulled off the road into motels to watch Rhoda's wedding. Friends cancel out on dinner invitations (feigning illness) to stay at home with Mary Hartman. Huge lunch-hour crowds gather in the TV departments of department stores each day to catch their favorite soap. And now the bathroom, once the reader's sacred spot, becomes the new in-place to install a portable.

Anyone who owns a television set and doubts the full scope of its addictive power ought to try giving it up for a while. I did. And I'm embarrassed to admit that after only two weeks of "cold turkey," I found myself standing on Fifth Avenue with my nose pressed up against the Sony showroom window. I needed to shoot up. No pill, no Martini, no perfect cup of coffee could do more for me after a long hard day than to plop down in front of the tube with a burger, a Twinkie, and a sit-com.

Dr. Peter Crown, professor of television at Hampshire College in Massachusetts, is one of a new group of researchers studying television-watching behaviors and is particularly interested in the phenomenon of the TV addict. He is careful to point out, however, that the phrase "TV addict" is not a scientific one. "The phrase is medically incorrect as there is no apparent physical addiction to TV as there is to heroin, for example. Yet, it's interesting to draw parallels between 'TV addiction' and the excessive use of drugs—both addictive and nonaddictive."

Dr. Crown points out that a recent study showed that adolescent abusers of marijuana and hashish watched almost twice as much TV during childhood as a non-drug-using control group. "Although this does not necessarily mean that TV-watching leads to drug abuse," said Dr. Crown, "it does point to some possible similarities between the passive stimulation of certain forms of drug use and the general passivity of compulsive TV-watching."

The phrase "Fireplace Syndrome" was coined by Dr. Crown to describe the relaxed, hypnotic effects one often feels while staring into the tube. "There is something innately fascinating about TV images, independent of their content. Television's flicker rate (sixty times per second) makes it a unique form of visual stimulation and I strongly suspect that it has an effect on the alpha rhythms of the brain—which would alter viewer consciousness." The king of late-night TV put it more simply when he introduced himself one night by saying, "Hi. I'm Johnny Carson, host of *The Tonight Show*. But some of you might know me better by my generic name—Valium."

Americans are not the only ones caught in TV's grip—it may or may not be comforting to know. One might expect that in the U.S., where 97 percent of all households harbor at least one TV, there'd be more tube junkies on the loose than in those countries where television is a luxury. Not so. Dr. John P. Robinson, former study director at the University of Michigan Survey Research Center, conducted an extensive twelve-country time-budget survey and found that wherever there was television, people seemed to watch the same average three and one-half hours per day as if that were some sort of video minimum daily requirement.

England's BBC conducted an intriguing experiment in TV addiction a few years ago as part of a special called *The Future of the*

addict?

Test yourself:

By Diane English

Telly. Three English middle-class families were *paid* each week *not* to watch television for one month. As it turned out, only one family was able to abstain for the assigned period, but not without suffering through unusual bouts of depression, anxiety, irritability, and listlessness.

In a studio interview the father of the family described their TV-less experience ". . . as though somebody in the family had died . . . I felt disoriented . . . we couldn't relax. . . ." He said he'd even lost his incentive to get through the workday without television to look forward to. His wife described the family as ". . . uniformly bad tempered . . . particularly on weekends." In a last-ditch effort they "kicked the telly out" to keep from surrendering to its beckoning blank screen.

Nervousness, irritability, disorientation, etc., are all symptoms of withdrawal. Is it possible, then, for one to go in the opposite direction—actually to overdose on *The Waltons*? Indeed, researchers have found that watching television *can* make you sick. Or at any rate, too much TV can certainly have bad effects on children.

Richard M. Narkewicz, M.D., and Stanley N. Graven, M.D., Air Force pediatricians, addressed the American Academy of Pediatrics last year to tell of a study involving thirty children, ages three through twelve, who had been admitted to two Air Force hospitals complaining of symptoms that included lack of appetite, chronic fatigue, headache, and vomiting. Cold or flu? No—the children were in perfect health. The culprit was excessive television viewing—three to six hours a day on weekdays, and as much as six to ten hours a day on weekends. The doctors' prescription: cut out TV. And, in two to three weeks, the children's symptoms disappeared.

And speaking of hazards to the health, the Surgeon General, in 1972, issued a hefty report entitled *Television-Watching and Social Behavior in America.* Although the purpose of the report was to examine the effects of televised violence on children, it also shed new light on the various roles TV has assumed in day-to-day life.

For instance, a cross-section of the American population was polled as to its TV-watching habits. Thirty-two percent reported watching TV for entertainment; 26 percent for relaxation; 19 percent to kill time—only 8 percent watched to keep up with current events; and only 2 percent tuned in to see a specific show. What it all means is that we really don't care what we watch, so long as we watch. Looking at that last figure, it would seem that more care goes into the selection of a brand of toilet paper than into a night's viewing. Only half of us use a program guide to plan our viewing. And, if asked what we're doing, most will reply "watching television" rather than "watching *Rhoda*" or "watching *Kojak.*" The people who gave us *Gilligan's Island* all those years weren't that dumb—they knew what we wanted all along—a simple noninvolving electronic fix.

Advertisers even have a name for it—the factor of Least Objectional Programming. They're more willing to risk dollars on an LOP show that's not too this and not too that than on an involving documentary about China or birth control.

Although your basic dial shopper tends to jump from channel to channel searching for something suitably bland, there're also those poor souls afflicted with "channel inertia." They watched a program simply because it appeared on a channel they were already watching—or somebody else was watching. Network executives count on channel inertia to help a new series. That's why they often sandwich the new entry between two favorites.

Perhaps the most significant change in viewing patterns over the past ten years is a switch in television-watching from a "primary activity" to one of a "secondary activity." Robinson reports that one-third to one-half the time a set is on, no one is in front of it; and the 20 percent of the time someone is actually there, that person is doing something else—eating, ironing, making love. TV's popular new function is "audible wallpaper" or "viewsak"—a buzzing background that keeps us going, blocks stray thoughts, evens out the highs and lows.

With the advent of wall-to-wall TV screens, Home Box Office, TV-tennis, TV-golf, and TV-dating services, no doubt TV-sex is just around the corner. There are few places television's flickering presence hasn't touched—American Airlines boasts of having the first DC-10 on the block with a TV set. What's next?

Nam June Paik, Korean-born video artist, is a right-on prophet of television's future. (This gem—TV-phones will give rise to topless answering services.) For the future he suggests, ". . . a silent TV station . . . which transmits only beautiful mood art in the sense of mood music. . . . The silent TV station simply will be there, not intruding on other activities, and will be looked at exactly in the same way as a landscape or a beautiful Renoir nude. It will soothe you, tranquilize you. Maybe it might be called *video soma.*" ▽

1 Do you tune in for one program and stay to see several?

2 Do you need to turn the TV on first thing in the morning?

3 Are you unable to turn the TV off, even if company arrives?

4 Do you become nervous and irritable during an evening without TV?

5 Do you become defensive if accused of watching too much TV?

6 Do you preface remarks by saying, "Never watch TV, but I just happened to turn the set on and..."

These criteria were compiled by Nicholas Johnson, the former Commissioner of the Federal Communications Commission, in what he described as an at least "half-serious view" of the early warning signals of TV addiction.

sheer, clean MAKEUP

The makeup when you're dressing in real-color color...when you're dressing at night--go for sheerness, go for color. E.g., over lips: the color you want--a soft, transparent red. Just as pretty--a lip color in coral. The point: the color you want, the kinds of colors you see here --bright, clean makeup colors that don't read muddy on one hand, shocking on the other--pink is not what we're talking about! The lip color Vincent Nasso used here -- Orlane's sheer-textured Lumilane lipstick in Rouge Rose (how to wear the new sheerer makeup--the tips, on the next pages).

Photographed by
Ishimuro
Jacques Malignon
Kourken Pakchanian

What works with the clothes you're seeing this year

more HAIR

Starting here, the ways to make it happen from three hair experts . . . and more!



go for volume...

The way hair should look today, the way it does left and below: fuller, thicker, with maximum volume—with length. All this without compromising the health, the condition of hair. Which means staying away from volumizers that can damage. Case in point: The way Paris hairstylist John Sahag created the volume you see here . . . with a special curling iron. The one Sahag uses to crimp hair for volume, the only one he uses because it's safe on hair: the Marcel tong. It is heated by hand to control the amount of heat and to control the curl. Sahag's safe-on-hair test: he touches the iron—an iron that burns skin, burns hair. It's the reason, says Sahag, a woman should be careful if she's using an electric curling iron on her hair—it is difficult to control; more often than not, she burns her hair. Ditto the Marcel tong Sahag uses—it's another case of "for professionals only." . . . For all the ways you can create volume for hair without damaging it—for all hair types, turn the page.

go for length...



go for beautiful, healthy hair



When to go for makeup with heightened color: at night . . . when you're in anything that has the kind of color you see in the pieces of crêpe de Chine swatched here.

Beauty today:
What counts–the whole picture!

always–easy style that has volume and length

Another—simple, easy—way to create volume for hair—pull hair up in sections, the way John Sahag did it, *above*, and hold in place with a comb. "Combs are all I ever use in hair—they're easy ways to create extra fullness."

Three ways to create volume for hair . . . the way John Sahag does it: 1. When time's the thing—*only* then, *only* by a professional—crimping with a Marcel tong (*preceding page*). 2. Perming hair. 3. Plaiting it in thin thin braids while it's wet. The two things these methods do—what any volumizer should—add fullness without shortening length, i.e., they give hair dimension rather than curl. And they add the volume where you want it—inches from the roots. The P.S. to all this: using rollers to create this kind of volume is out—they curl, shorten the hair.

To know about creating volume for hair: it doesn't start at the roots. Rule of thumb: hair on the shorter side, e.g., *above left*, takes a crimp, perm, or braid at eye level. With longer hair, start the fullness at the ear. E.g., *below*, John Sahag adds fullness where you want it: at the sides and at the ends in back—you're not going for height!

Another volumizer: a perm. Says John Sahag, "If it's done correctly, hair can be permed every three or four months." To create the kind of fullness you see, *right*, with a perm—hair must be cut twice, before perming the hair, then again, after hair has been permed and dried—reshaping is what gives it the volume.

Creating volume by plaiting . . . what determines the fullness: the number and the tightness of the braids. If hair is long and thick, e.g., *above*—go with fewer braids, braided less tightly. To get maximum volume (also for fine hair)—thinner braids done more tightly. Always braid hair while it's wet—if you do, fullness lasts for days.

Remember: What volume—what all the hair you're seeing—is based on, the right kind of cut . . . *Above*, volume for straight hair—the cut is key: it gives shorter hair the look of more length. Another way to achieve fullness: keep hair clean. Minus the extra weight of natural-oil buildup, accumulated dirt—hair looks thicker.

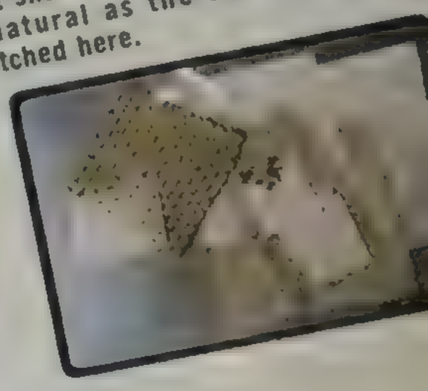
A terrific way to look at night . . . *right*, the whole picture! A ruffle-edge black cotton sundress, with a mauve-printed apron skirt . . . and soft, easy hair that has volume. Scott Barrie dress. Fashion and accessory details, next to last page of this issue.

Photographed by Ishimuro, Jacques Malignon,

livened-up COLOR

The way to think about haircolor today--it should warm up, liven up your own haircolor. Go for natural color and color as soft as the fabrics swatched here. One example of what modern hair color is all about, below--in this case, the soft, warm, reddish-brown color you get with L'Oréal's new Preference Tabacs--if you want to go for red haircolor, the kind of color you see, above--this is the color to go for. Swatched here: three colors (5.5, 6.5, 7.5...they're numbered rather than named) on three kinds of hair--1. the true color; 2. the way it covers grey; 3. what the color can do for natural brown hair....What about perming and haircolor? You can do both, says Constance of the Louis Guy D Salon, N.Y., and not damage hair--if you condition it regularly. The best way, according to Constance--shampoo more frequently and condition hair every time you do. What's important: a shampoo that's non-detergent and mild. One way to have that--to regular shampoo, add water.

Guideline to choosing a haircolor: it should be soft, pretty, and as natural as the thin wools swatched here.





Beauty today:
What counts–the whole picture!

Flirtier eyes! The way eyes should look today--shaded with the sheerest, neutral color....What's essential with makeup this thin, this sheer: more of an eyebrow. The brow to go for, the ideal eyebrow: one that is thick, well-shaped, and has definition. The how-to to get it...don't overtweeze, or be too precise, says Way Bandy--irregular hairs are not out of place. To fill in brows when hairs don't grow back: use a pencil, a powder--and feather the strokes. What's important for the most natural-looking brow: to get the exact color match. Experiment! Try pencil or powder on skin--it's the only way to read true color. The eye color here, the one Way Bandy used: Slate Blue Moisturizing Glowing Shadow from Geminesse of Max Factor.

go for a thicker EYEBROW

for the most

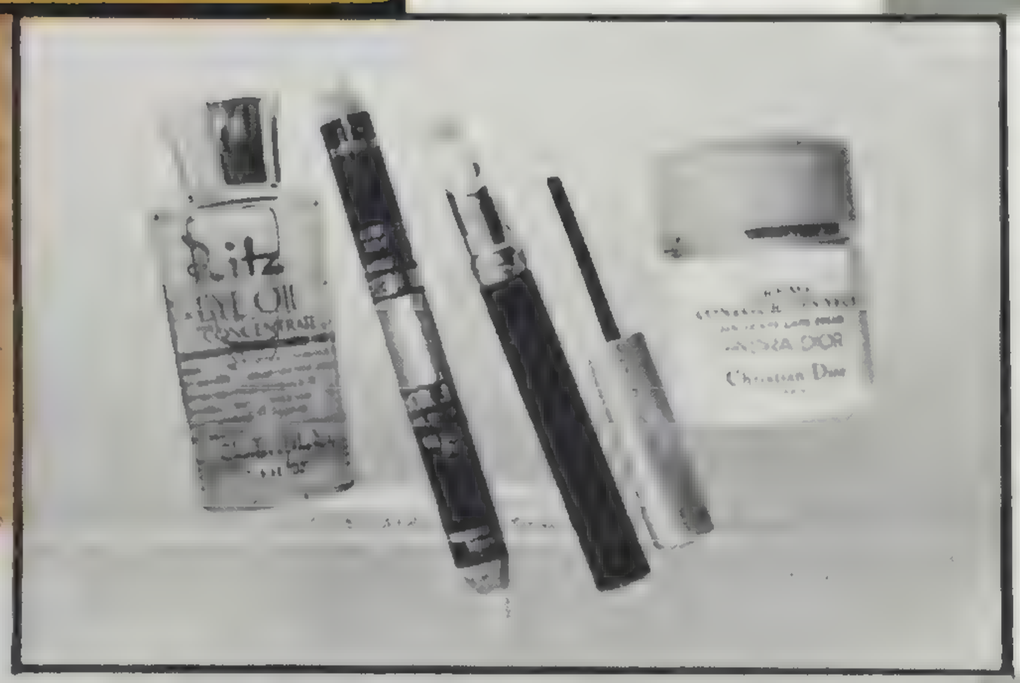
Photographed by Ishimuro, Jacques Malignon, Kourken Pakchanian, Joyce Ravid



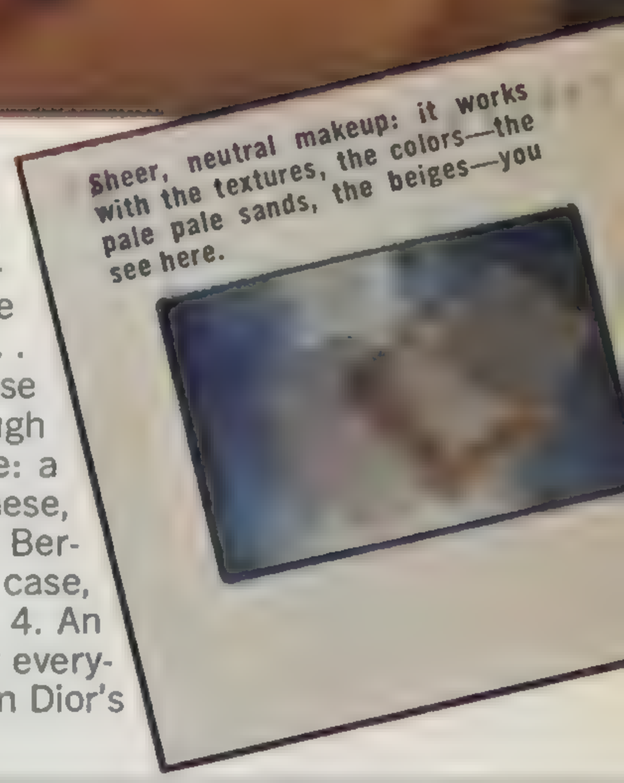
Pretty for day, *above*—a yellow-linen, side-button shirt, matching soft-falling skirt . . . and the make-up that works!—it's not heavy-handed. Hair, John Sahag; makeup, Vincent Nasso. Shirt and skirt, Scott Barrie.



To keep your eye on: The—new!—smaller, classic eyeglass frame . . . everyone's doing it! Whether it's a full-view or oval style, frames are narrow-rimmed and never bigger than two inches in diameter. The one to go for—the "couture" frame—in real tortoise . . . it's one of the best fashion accessories you could own. These, *right*, from Meyrowitz, N.Y.



With the new sheer makeup—smooth skin in healthy condition. What you need, *left to right*: 1. A good eye oil—to take off makeup, to lubricate at night (the one here, from Charles of the Ritz) . . . 2. Something flesh-colored—to use on lids, under eyes, with enough emolliency to blend. The two here: a double-pointed pencil from Borghese, one in cream-stick form from Polly Bergen. 3. A lash lubricant—in this case, C.H.R. Overnight Lash Treatment. 4. An eye cream in a small jar—to carry everywhere! E.g., the one here: Christian Dior's Gentle Eye Care Cream.



Sheer, neutral makeup: it works with the textures, the colors—the pale pale sands, the beiges—you see here.

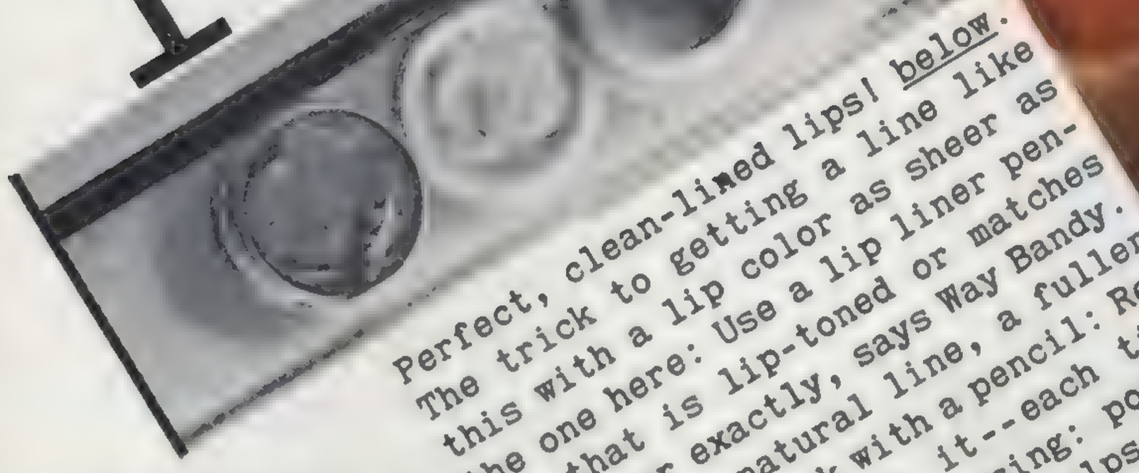
Hair—growing tip: When you've made the decision to grow hair longer—what comes next? . . . Have the longest sections trimmed every four weeks, says Kenneth. "It's not difficult to grow hair out—unless it's short." Kenneth's reminder—less luxurious hair needs cutting more often.

volume—double-brushing

. . . it's the way to put volume, style into hair that has the thickness, the weight the hair does here, *right*. Kenneth's method of adding volume to this kind of hair—wavy hair cut in lengths, the longest, just below chin . . . with electric rollers left in hair until they cool, then brushing. Instead of one brush, Kenneth uses two—it puts more air into hair, gives maximum fullness. The brush Kenneth uses—the Denman, a rubber-based brush with a soft plastic bristle—it gets through hair without damaging it. The way Kenneth double-brushes for volume: Bend head down and brush hair with both brushes, the way it's done, *left*. Throw hair back and continue to double-brush hair, always brushing upward, raising the sides and from underneath in back.

beautiful NAILS

To go for this year: a pretty pretty nail--oval-shaped, medium in length, with bright clear color, a sharp, clean-lined edge. The basis for nails like these: once-a-week treatment with--essentials in a manicure kit, left: cuticle cream, nail softener, and for brittle nails, a moisturizer. The nail color here--the red to go for! a true red red. In this case, it's Helena Rubinstein's Lacquered Poppy. Nails, Beverly Wee of Weepus.



Perfect, clean-lined lips! below. The trick to getting a line like this with a lip color as sheer as the one here: Use a lip liner pencil that is lip-toned or matches lip color exactly, says Way Bandy. It gives a natural line, a fuller lip. How to work with a pencil: Reshape it--sharpen it--each time you use it. Before using: powder lips, edges only--it helps prevent color-bleeding. Use a brush or a cotton swab for the thinnest layer of powder....The lip color you can't go wrong with: soft red--it works with almost everything, e.g., the fabrics swatched, right. The one Way Bandy used here, Earthy Red with Sheer Clear Glaze from Helena Rubinstein.



a soft, sensuous MOUTH

What goes on with a lipstick: pencil for lining, an emollient for smoothing, and for shine —lip gloss . . . choose any kind.



Beauty today:
What counts—the whole picture!

fine-hair tricks

Volume for fine hair . . . what it's based on, says Marc Pipino of the Pipino-Buccheri Salon, N.Y.—the right kind of cut. The one to have—graduated in layers . . . it gives the thinnest hair some thickness, e.g., the naturally curly hair, *left*. The way to get fullness like this, says Marc: Use hands to ease hair in place, instead of a brush—the way Marc does, *below*. For fine hair it's the way to add volume!



What gives the fullness to fine, straight hair: a perm. *Below*, the trick: perm hair for body over the crown, more tightly on the ends and underneath. The way Marc did the hair here—by finger-combing for volume.



The way the whole thing works! *above*—the breezy white dress in thin handkerchief linen, a soft, red mouth, and hair with volume—it's pretty! Hair, John Sahag; makeup, Vincent Nasso. Dress, Scott Barrie. Fashion details, next to last page.

Photographed by Ishimuro, Jacques Malignon, Kourken Pakchanian, Joyce Ravid



YOUR BREASTS care,

Myths and facts about bras and breasts

Speaking: Randolph Guthrie, M.D., associate professor of surgery, New York Hospital-Cornell Medical Center

The two things that hold a breast in place are suspensory ligaments and the skin envelope. Exercise will not help keep a breast firm or upstanding primarily because the muscle fiber does not enter the breast tissue. It is possible to increase the apparent size of the breast by developing the chest muscle, although it doesn't actually increase the size of the breast. In other words, exercise won't develop a C cup for you. If you're a 32A, through exercise you can become a 36A. This takes a great deal of hard work—the kind of muscle development you get from lifting weights, working out against a resistance, or working out in a gym over a period of months.

You can prevent some sagging by wearing a bra, because it does help overcome the gravity factor. The best bras are those that give support rather than just covering the breast. The better the support, the better the bra. Underwiring may possibly add support. As for exercising, whether or not you wear a bra makes no difference. A bra fits correctly when it is comfortable and gives proper support. If it rides up in back, a wider back panel will give more support through a better distribution of weight.

Gravity is one of three factors that causes breasts to sag. The two others: overweight and childbirth. Both cause breast fiber to be irreversibly stretched. When you stretch the suspensory ligaments and the skin, you lose the support. Stretch marks may appear as well. Applying emollients to the skin doesn't work to prevent or cure stretch marks, because the stretching takes place in the dermal layer where collagen protein is stretched to the point where it breaks down.

The question of breast sag

Answering: Bertram Bromberg, M.D., director of plastic surgery, North Shore Hospital, Manhasset, New York

Q. Will a bra keep breasts from sagging?
A. Going without a bra does not increase breast pendulosity but may counteract the effect of gravity. The breast is an organ with a function that during a lifetime undergoes various cyclical changes, much like the skin. The breast, in particular, undergoes a great deal of change, both in skin covering and breast tissue.

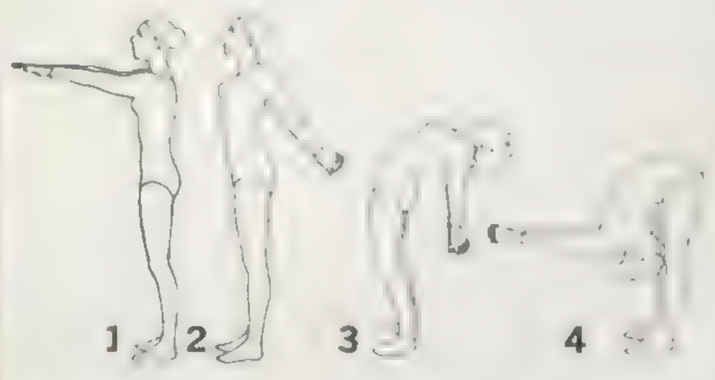
Q. What does a perfect breast look like?
A. The size and shape varies for a particular individual at various stages of life. In an attempt to try to describe the breast anatomically and the changes in appearance during a lifetime, a study was done involving two hundred women. Results—inconclusive.

Q. What causes breasts to droop?
A. Women's breasts appear to become more pendulous as they get older; yet there are many older women with firm, upstanding breasts. The real reason for sag: the amount of stretching of the breast skin envelope and variable amounts of breast tissue at different stages of life.

Q. Is sun good for breasts?
A. I urge extreme caution in exposing the breasts, just like any other part of the body, as skin changes due to sun are well documented.

Pretty, healthy breasts such as these, left, deserve a lifetime of care. On this page, two doctors and a woman who experienced a relatively new form of breast reconstruction surgery tell the truth about breasts.

The lacy wisp of bra here, by Fernando Sanchez in white Dacron/cotton Surf batiste. About $15. Mid-February, Henri Bendel; Filene's; Swanson's on the Plaza; Balliet's; Bullock's.



To firm chest muscles: *Always moving slowly* 1. Stand erect, raise arms, swing arms back at shoulder level as far as possible. 2. Drop arms enough to clasp hands behind and away from back, elbows straight. 3. Bend backward, knees straight, neck limp. Hold 5 seconds. 4. Bend forward, arms extended as far as possible. Goal: head touching knees. Straighten. Relax. Repeat 3 times. Do not strain beyond what is comfortable; check exercise with your doctor.

Plastic Surgery -True Story

By Millicent Cullen

You found a lump or sensitive spot in your breast, were concerned enough to see your doctor, who sent you to a specialist. He told you the lump looked suspicious and must be removed. . . .

The operation is finished, you are in the recovery room. The anesthesia is slowly wearing off. You feel something, it feels like your breast: you made it through! Then you glance down and see what it was you thought you felt—a big bandage across your entire chest . . . then the truth sinks in.

If your problem is similar to mine, you will wait six months for your mastectomy to solidify and set. Those six months are important. While your skin and arm and glands and shoulders are adjusting, your mind and image of yourself might also be making the necessary adjustments. You are still you, your loved ones still love you; and, in those six months, you have time to discover that whatever you did before, you can do now. That is very good. Your doctor would prefer it that way.

After six months, if you still stare at yourself in the bathroom mirror in horrified disbelief, you might decide, after your doctor has given his permission, that plastic surgery will help to give you back your missing breast.

What does the result of plastic surgery look like? How does it feel? Is it painful? How long does it take? What does it cost?

If your experience is like mine, during your first visit to the recommended plastic surgeon, he will first look at your wound, then pull the skin away from your ribs to determine how much the skin can stretch to accommodate the artificial form. It hurts a little, and feels slightly sore for several days after, but is nothing to be alarmed about.

The surgeon will tell you what size plastic breast you can have, depending on the skin envelope left after the mastectomy and compatibility with the natural breast on the other side. If you have had a simple mastectomy, perhaps the underpinnings of muscles are still there. If you have had a radical mastectomy, and your skin is tight against the ribs, you might have to accept an artificial breast smaller than your other, natural one. The surgeon might suggest that, to get the best match possible, the natural breast be made smaller, to conform with the rebuilt breast.

Your surgeon may show you photographs of patients who have had plastic surgery. The medical profession has not yet been able to duplicate nature, and what you see may disturb you. The artificial breast looks like an old-fashioned dressmaker dummy breast, not natural at all. The doctor will tell you, too, that it is stationary, like something pasted on the body. It cannot move. It is a limited breast of sorts, but compared to your

(Continued on page 228)

upkeep, surgical news

WHATEVER YOU DO, WHEREVER YOU ARE...

the clothes that come through for YOU

• The first thing about the clothes on these 16 pages: they are the most instantly appealing clothes you'll see this season. The kinds of clothes that don't take a lot of explaining—you see them, you want them—and that's it!

• Second thing: you won't find any "conventional" spring clothes. For a very good reason—only in movies do you ever find a "conventional" spring. The fact is on March 21 the whole world doesn't bloom and turn balmy—you can have anything from blizzards to swimming weather. Which is why there has to be a more realistic attitude to dressing at this time of year—an approach to clothes based on where you are, what your needs are, and what's available in the stores. It's the kind of thinking that's gone into the clothes on these pages. We've picked the things that provide solutions—clothes that answer the needs of most women wherever they are. . . . Some of them are going to work instantly for everyone everywhere—a trim little sweaterdress, a great sweater, a little jersey skirt and jacket—they're the kinds of things you can't have enough of wherever you are. . . . Then there are the clothes that work now, but work in different ways depending on where you are and how you dress—a trim, light sweater-and-skirt suit is something you'd wear without a coat now in Houston or Atlanta . . . under a fur coat or unlined wool coat where it's still chilly. Creamy silk pants and a knit top could be just what you might be looking for if you were in Palm Beach and needed something easy to wear out to lunch. If you lived in New York, you'd see the same pants and top in a different light—i.e., easy-evening at home. . . . Then there are the warm-weather clothes that are hardest of all to find when it finally warms up all over the map—a pretty flowered cotton peasant dress you could use as a summer uniform . . . or a terrific cotton knit cardigan that's the summer covering you can't get in summer.

• One last thing: these clothes exist in stores—by the hundreds!—across the country. If you see it and love it, go out and grab it—you'll thank yourself for it later!



What to wear everywhere, *opposite:* a soft navy sweater, sleeves pushed up, a scarf wrapped for a small waist, sculptured silver cuff. And longer, fuller hair—it's what makes everything work this season! Jaeger wool sweater. About $75. Lord & Taylor. Accessories, next to last page. Hair, John Sahag; makeup, Sandra of Xavier, New York.

Kourken Pakchanian





the clothes that come through for you



For day, what's going to make you feel new—and pretty—anywhere: having a fuller skirt (and a waist!)

There's no end to the questions these racy, sweatery good looks answer, *left,* especially if you work—politics, fund-raising, the school board, whatever, wherever—you'll live in them. In tones of grey, by Kimberly. Dacron shirt, rayon/cotton/polyester "golf" sweater, wool/Dacron skirt. About $150. Bloomingdale's; Kaufmann's; Garfinckel's; Rich's; Jacobson's; L. S. Ayres; Hovland-Swanson; Sakowitz; I. Magnin.

If you live south of the snowline, *right,* you'd jump into this fuller-skirt look right now. (If not: it's worth holding onto till *your* first warm day hits.) Donna Karan's black-and-cream silk blouse (about $150), knitted vest (cotton/silk, about $52), and silk tweed skirt (about $104)—all for Anne Klein & Co. Late Feb., Saks Fifth Avenue; Kaufmann's; Jordan Marsh, Fla.; Rich's; L. S. Ayres; Swanson's on the Plaza; May D & F. Hair, John Sahag (here) and Marc Pipino of Pipino-Buccheri Salon (left); makeup, Joey Mills. Other stores and accessories, next to last page.

Kourken Pakchanian



the clothes that come through for you

If you're a pieces-dresser, these are the pieces you're going to live in—no matter what, no matter where...

What goes in Miami by day, *far left*—an ivory cotton knit tunic and raw silk pants—could be the thing you live in at-home in New York. Charlotte Ford, about $180. Mid-February, Bergdorf Goodman; Joseph Horne; Nan Duskin; John Baldwin; Hovland-Swanson; Sakowitz.

For sweater collectors, *left:* the *pretty* sweater—a soft, cotton-y cable-stitched pullover to wear all the time, anywhere (if South is where you are—or where you're going—think white skirt, rope and straw accessories). Pierre Cardin Knits, cotton-and-rayon, about $34. Saks Fifth Avenue; Garfinckel's; Jacobson's; Neiman-Marcus; I. Magnin.

Great way to be in a sweater and skirt this year—this minute, *right:* Calvin Klein's sleeveless cotton knit sweater-vest, handkerchief-linen shirt, and corduroy wrap-dirndl—all in shades of natural to putty. Vest, about $40; blouse, Cantoni fabric, about $80; cotton corduroy skirt, about $92 (Roger Lavialle). Saks Fifth Avenue; Joseph Horne; Nan Duskin; Montaldo's; Rich's; Hovland Swanson; Swanson's on the Plaza; I. Magnin. These pages: Hair by Marc Pipino of Pipino-Buccheri Salon, John Sahag; makeup, Joey Mills. Other stores and accessories, next to last page.

Kourken Pakchanian

For right now, for later...the pulled-together look of a suit, the ease of sweater-dressing!

The "spring suit" as a sweater set, *left*—Adele Simpson's taupe jersey cardigan jacket, short-sleeved striped top and gored skirt—how to be pulled-together right now.... Of acrylic-and-viscose knit, about $395. Available late February, at Lord & Taylor; Nan Duskin; Hutzler's; Higbee's; Jacobson's; L. S. Ayres; Bullock's; Sakowitz; Robinson's, Calif.

Great new way to have a suit this year, *right:* the look of a shawl and backwrap dirndl in pale hopsacking tweed with a blouse of natural-color silk—the softness you get is the softness you want! Eleanor Brenner, Inc., shawl and skirt in silk-and-worsted (Franetta); turnout, about $170. At Saks Fifth Avenue; Montaldo's; Goldchaux's; Halle's; Jackson Graves; Hovland-Swanson; Neiman-Marcus.

The sweater-and-skirt suit, *far right*—great on its own, trim enough to slide under a coat where it's still coat weather—in natural-color knit with a soft-tie sleeveless ivory blouse. By St. John Knits; jacket and skirt of acrylic/wool/silk; Qiana blouse. About $230. At Saks Fifth Avenue; Montaldo's; Lillie Rubin-South and West; Rich's; Jacobson's; Robinson's, Calif. Hair by John Sahag; makeup, Joey Mills; Sandra of Xavier New York. All accessories, next to last page.

Kourken Pakchanian

the clothes that come through for you







There's no place where you don't need some kind of spring jacket, but in places where spring hits in May, it's a windfall!

This is what's happened to the navy suit, *left:* the softer, racier belted jacket and fuller skirt in navy Ultrasuede—great as separate pieces and the best traveler in any season! By Belle Saunders for Abe Schrader, in Ultrasuede Fabric (Springs Mills) of polyester/polyurethane, about $310. Late February, Lord & Taylor; Garfinckel's; Hutzler's; Montaldo's; Hovland-Swanson; Sakowitz; Robinson's, California.

The softest jacket, *right*—the ribbed cardigan in blue cotton knit to button over white cotton pants or jeans or skirts or bathing suits! Harvé Benard. Both, about $96. Saks Fifth Avenue; Nan Duskin; Hutzler's; Garfinckel's; Jacobson's; Hovland-Swanson.

The suit for separates-dressers, *far right:* the navy jacket and cream skirt in Ultrasuede, the printed shirt in silky jersey—the most moveable pieces in town (any town—any town—N.Y. to L.A.!). By Nat Kaplan, in Ultrasuede Fabric (Springs Mills) of polyester/polyurethane, Qiana shirt; about $358. Saks Fifth Avenue; Joseph Horne; Garfinckel's; Jacobson's; L. S. Ayres; Sakowitz; I. Magnin. These pages: hair, John Sahag; makeup, Sandra of Xavier New York; Joey Mills. Other stores and accessories, next to last page.

Kourken Pakchanian

the clothes that come through for you



the clothes that come through for you



If you have a dress (or its equivalent) and it has its own covering—you have it made!

Everyone's right-now dress, *far left*—under a coat, out on its own, morning to late-day—the drawstring blouson and skirt in brown-flecked white knit. Leslie Fay; polyester. About $54. Altman's; Garfinckel's; Montaldo's; Rich's; Lazarus; Hudson's; Stix, Baer & Fuller; Bullock's.

If you don't need a coat, but you need something . . . something very pretty, *left:* Kasper's airy-light white mohair blouson that slips over a cream woven jacquard top, pleated skirt. Kasper for Joan Leslie; Trevira dress. About $280. Saks Fifth Avenue; Hutzler's; Garfinckel's; Montaldo's; Rich's; Higbee's; I. Magnin; Meier & Frank.

Instead of a spring coat, *right*—the thinnest silk raincoat in natural Honan, with a matching button-front dirndl and cotton knit T-shirt—three of the most versatile pieces in anyone's wardrobe anywhere! Don Sayres for Gamut. About $250. Bergdorf Goodman; Hutzler's; Saks-Jandel; Hudson's; Sakowitz; Bullock's; Liberty House, Hawaii.

Instant winner! *far right:* the softest "jacket"—a stringy silk-and-rayon cardigan, with sleeves rolled—and a wonderful new take on the shirtdress—cream silk broadcloth with a *small* obi-wrapped waist—it's going to make a lot of women very happy! Morty Sussman for Mollie Parnis Boutique. About $350. Dress (Threadtex); cardigan (Held Fabrics). Late Feb., Bergdorf Goodman; Nan Duskin; Montaldo's; L. S. Ayres; Swanson's on the Plaza; Sakowitz; Robinson's, California. These two pages: hair, John Sahag; makeup, Sandra of Xavier New York and Joey Mills. Other stores, accessories, next to last page.

Kourken Pakchanian





the clothes that come through for you

No matter what kind of dinner life you lead, there's a peasant dress to do it in...

If you live a city-restaurant dinner life, *right:* flirty crêpe de Chine peasant-dressing that's a right-now, right-through-summer delight. Black/white/Burgundy reverse prints, by Mario Forte for Rona; rayon (Onondaga). About $118. Lord & Taylor; Kaufmann's; Garfinckel's; Montaldo's; Rich's; Higbee's; Sakowitz; Meier & Frank.

For more casual areas, *center*—college towns, Connecticut inns, near-neighbors: green/beige printed shantung, hip-held with a shawl (the way to wear almost everything peasant now!). Richilene; wool and silk. About $300. Elizabeth Arden Salons; Nan Duskin; Barton/Sligh's; Halle's; Claire Pearone.

Don't miss this breeze, *far right*—millefleurs black cotton with its apron-skirt hitched (delicious new look). And it goes: at-home/at resorts now, at beaches next summer, in the sun-belt year 'round.... More new flowers to wear: Molinard's daffodil-laden Rafale perfume, just in from France.... Albert Nipon dress, about $220. March, Bloomingdale's; Hutzler's; Garfinckel's; Rich's; L. S. Ayres; Sakowitz; I. Magnin. Hair, John Sahag; makeup, Sandra of Xavier New York and Joey Mills. Other stores and accessories, next to last page.

Kourken Pakchanian



If you live in a city where evenings out mean a lot of restaurant evenings—New York, Chicago, San Francisco—think sweaterdress!

The lightest little sweaterdress, *left*—ombré stripes of rust, blue, and green with the most appealing line—a small, held waist, soft breezy skirt. Don Breitinger for Harold Levine; wool/rayon. About $290. Bergdorf Goodman; Nan Duskin; Hutzler's; Montaldo's; Lillie Rubin-South and West; Famous-Barr; I. Magnin.

Close up, *right*, one of the season's fastest look-turners—softer, fuller hair (you can add volume to hair with perming, waving . . . or with the lift of pretty combs!). And one of the season's prettiest sweaterdresses: *(full length, far right)* fresh white cotton eyelet on heathery navy knit—and the feeling of being in a soft, small body-skimming sweater! Robert-David Morton; Nomelle/wool. About $130. Lord & Taylor; Miller & Rhoads; Montaldo's; Rich's; Jacobson's; Sakowitz; Robinson's, California. Hair, John Sahag; makeup, Joey Mills; Sandra of Xavier New York. Other stores and accessories, next to last page. . . . News for perfume lovers: a fragrance with the classic luxury perfume ingredients—jasmine and Bulgarian rose, plus orange blossom, sandalwood, iris—it's Belle de Jovan.

Kourken Pakchanian





The best new shapes to sew yourself

3 WHITE SKIRTS

If you want one white skirt to take South and to have all summer, this year you want two or three—it's a great year for skirts; it's a great year for white . . . white twill, white linen, white eyelet . . . just add tops!

The basic—the jeans skirt in white cotton twill, *right:* fly-front, hip pockets, back yoke—the neat, racy line you love in jeans! Vogue Pattern 9435. Dick & Goldschmidt fabric. To order from Maxine Fabrics, 417 Fifth Ave., N.Y.C. 10016; Amluxen, Minneapolis; Richard Brooks, Dallas.

The fuller skirt everybody can wear, *center*—gathered in front, slightly A-line (we narrowed the A-line of the pattern by using less fabric)—in soft-but-crisp linen: this year's key fabric. Vogue Pattern 9219. Hamilton Adams Imports fabric. Altman's; Marshall Field; Sakowitz; Bullock's.

The charm of a "petticoat" skirt, *far right*—the dirndl in cotton-y eyelet—with a flat sandal, a gauzy peasant top: instant prettiness! And it takes no time to make because the hem—the scalloping—is already in the fabric. Vogue Pattern 9707, in Dacron polyester-cotton, from Schwerzler & Sons. At Altman's. For pattern details and accessories, see next to last page.

VOGUE PATTERN 9435

SEWING TIPS

- **We narrowed the waistbands—it gives skirts a new lightness and creates a better proportion for most women.**
- **We topstitched the hems—skirts move better with the weightlessness that topstitching gives them. Topstitching tips: it's easier if you hand baste first; to keep stitching in a straight line, run a piece of tape on the plate of your machine as a guide.**
- **When you're sewing white—be sure pins and needles are new, and that your sewing machine is especially clean.**

Jacques Malignon

VOGUE PATTERN 9707

VOGUE PATTERN 9219

ON LOVE AND BERGMAN

(Continued from page 173)

Last night I wore a low-cut dress and a short wig, neither of which is part of my usual wardrobe. For the first time in ages people said, "You are too young to possibly remember. . . "

Today we talk about death, motivated by the picture. Aino lost both her husband and her mother within a short period of time. She tells us about her mother, who during her illness never felt fear for herself. Only sadness and a kind of futile rage because she had to leave her daughter. Aino's husband died after a long and painful illness. In his last months she would tie her wrist to his at night, so that she would know if he awoke or was disturbed in his sleep.

Love is also this.

We talk about our fear of death. In smaller communities death is a more visible part of everyday life. A coffin is carried through narrow streets, with the people of the village following. A nicer and more personal way to say goodbye. People close to the one who has gone, not cars.

Today's scene shows Jenny as she wakes from two days' deep sleep. She has slept and slept, escaping her torment as best she can. A few years ago I could not have played that scene. I would have tried to do too much, complicated it, been tense and nervous. Now I joke in the breaks and I resume my concentration with the others when Ingmar says, "Action!"

No studio in the world is as silent as his when the red light for "filming in progress" is on.

I want to jump and dance when it is finished and we go for coffee.

I feel very proud.

I appear quite calm, and discuss recipes with Cilla, while inside me I sing: "I can do it! I can do it!"

DAY 8 Today we shall film the suicide scene. Ingmar has ordered facsimilies of real sleeping tablets. The manufacturer promises that they will be filled with grape-flavored sugar. There are a hundred of them, a whole bottle full.

I am almost sick with fear, imagine that the manufacturer has made a mistake, perhaps they contain the real thing after all.

In the studio the atmosphere is depressed; everyone is obviously nervous. Ingmar gives me loose directions and says, "Now we will see what happens."

"Action!"

I don't know how I will do it. I can hardly take an aspirin without coughing and clearing my throat, and now I have to swallow a hundred pills.

Jenny arranges the bedcover, fluffs up two pillows and fixes them nicely so that her head can rest on them, pulls down the shade, locks the door, straightens out the covers once more, sits down on the edge of the bed, fills a glass with soda, opens the medicine bottle, puts two, three pills in her hand, swallows with a little difficulty. Next time there are more in the palm. She stuffs them into her mouth, drinks. Suddenly Jenny's hand begins to tremble so violently that the glass knocks against my teeth—and while *Jenny* is trying to take her life *I* know how it feels.

The long preparation, the strange stillness. Jenny and I are doing it together. I experience it at the same time as I am standing outside, watching. I am living through a suicide.

Ten, twenty pills in my mouth at a time go down easily. Jenny becomes increasingly agitated, but the countenance remains calm. She sits for a while looking at the empty bottle, shakes her head, then lies down and rests her head against the pillows she has arranged. For a while she lies staring at the ceiling.

It suddenly strikes me how right it would have been if she had looked at her watch, noted the time of her death —and at the same moment the thought comes to me, she does it.

It only becomes theatre when I turn my face toward the wall and *do not* die.

Afterward I feel empty. Notice that someone is crying.

Not only the actor but also the spectator can at certain times participate in unreality as if it were real.

Ingmar is quiet and subdued and says, "Well, now at least I won't have to commit suicide."

DAY 9 Ingmar and I clashed today. His face looks like a cloudburst when he sees me going to lunch with a reporter. He calls me back and hisses, "I am so tired, so tired of you and your damned reporters." I hiss back, "And I am so happy because you have no say over me. That I don't have to see your face around the clock—now that I really know who you are!"

We part in anger. He goes to his office and his sour cream, and I go to my interview, where I explain for the thousandth time why working with Ingmar Bergman is so fantastic.

When it is over I return to my dressing room and burst into laughter because I see the two of us standing there in the hall shouting at each other in whispers—while the reporter, eyes aglow, is under the impression that he is witnessing a fragment of a most marvelous working relationship. I sit on the sofa, and I laugh and laugh, wondering what I will say when I meet him on the set. I will have to pretend I am unhappy, borrow the "sad eyes" at which my mother is so adept. While I am getting them ready, there is a knock on the door and he enters—and has been laughing like me, to his sour cream and strawberry jam.

We have our anger, but never let it interfere with our work.

We only hiss a little—when necessary.

The collaboration between a director and an actor, if it is a good one, is extremely intense, and very often there is a touch of aggression—usually from the actor. If you are ordered about for a whole day by a director—to walk and stand and talk, look a certain way, take the lunch break now and finish for the day now (even if spoken by a genius)—there are times when you think: Shoot the man. I want to be free, feel free. I hate him.

Then you let your anger out in small clouds of steam, and everyone knows that it doesn't mean a thing.

DAY 10 Ingmar talks about his mother. Of his fear of doing something wrong when he was a child. Once when he was caught wetting his pants she put his sister's red dress on him and made him go out into the street.

He talks about his mother's diaries, which bring to life a woman the family never knew. Only after her death did they meet her as she was, through her own secret journals.

When she had only a few days left to live and was lying with a tube in her nose, she suddenly said to Ingmar, "My mother never cared for me." And she cried.

Once, when I had been to Norway on a visit, Ingmar fetched me at the airport.

"Mamma died today," he said when we were in the car.

She had had her third heart attack. The hospital wanted to call him, but she told them, "He is so busy. Leave him alone."

When a nurse finally did call, it was too late. She was dead when he reached her bedside.

Her nails were varnished red; put on with care the day before.

"Now I have no one," he cried, and he was completely defenseless.

I knew that I could never leave him, and in a way I never have.

DAY 11 We have reached an understanding, but we never talk about it. Because it could destroy something. I think that both of us have the same needs. Therefore he can use me. And I can use him because he uses me. It gives me the possibility to do what I want to do.

DAY 12 One of the things I like about my profession, and that I find healthy, is that one constantly has to break oneself to pieces. Wounds do not have a chance to fester.

An older actress who is with us today tells about the fear she feels after being retired and no longer needed in the theatre. At night she wakes up screaming. Terrible nightmares destroy a sleep which through her whole life has been utterly sound.

What happens to a role is a kind of life, and now as I sit talking with my colleagues, Jenny is living inside me. So that in a way I am she; and what are her tears and fear and anger keep open in me that which I shall use to portray her.

We have a visitor from Hollywood, Charles Champlin—a wise and friendly man I know from many visits to America.

He is delighted with our working methods, which are different from those he is accustomed to in the Los Angeles studios.

While we are having coffee he interviews Ingmar. I sit beside them, listening. Ingmar talks about the romantic aura which surrounds certain actors. Filled with enthusiasm, he sings the praises of some he has heard about who come late to work, but who have so much charm; who don't learn their lines, but have fantastic charisma; who bring their love life to the studio, but about whom that is understandable, given their sensitive natures.

It is all so delightful and adventurous, and one cannot make the same demands on them as on other professionals, he says. Champlin nods and agrees. I turn red with anger. Here he meets daily a loyal group of actors who are proud of

the absolute professionalism he demands of them. Not for a moment would Ingmar permit someone to do what he now smilingly condones.

Does he really know how it feels to go to bed at seven o'clock every night in order to be up before sunrise the next morning, learn a role, and be on time for make-up, appear before the camera, and look rested under his scrutiny? Does Ingmar understand why I boil when he speaks about amateurs with understanding, while from his own co-workers he demands total support?

Sometimes one gets so furious at directors, foremen, men in general. Their unbelievable lack of logic—one minute making demands on those nearest to them and the next showering admiration on the ones whose behavior is the exact opposite. How unrealistic they are in their position toward what they believe inside and what they express. In dealing with each other they have one truth, and yet they need another if they are to function at all.

One truth for conversation—another for life.

DAY 14 I love close-ups. To me they are a challenge. The closer a camera comes, the more eager I am to show a completely naked face, show what is behind the skin, the eyes; inside the head. Show the thoughts that are forming.

To work with Ingmar is to go on a journey of discovery within my own self. To be able to realize all the things I dreamed of as a girl.

Discard the mask and show what is behind it.

The camera comes so close—and there is much of myself that is captured.

Closer to the audience than in any other medium—the human being is shown on the screen.

The camera meets me more exposed than the lover who thinks he has read my thoughts.

Even when I tell myself that I am expressing a role, I can never completely hide who *I* am, what *I* am.

The audience, at the moment of identification, meets a person, not a role, not an actress.

A face which confronts them directly:

This is what I know about women. This is what *I* have experienced, have seen. This is what I want to share.

It is no longer a question of make-up, of hair, of beauty.

It is an exposure that goes way beyond.

When the camera is as close as Ingmar's sometimes gets, it doesn't only show a face, but also what kind of life this face has seen.

Thoughts behind the forehead, something the face didn't know about itself, but which the public will see and recognize.

Privately we long for exactly this kind of recognition: that others should perceive what we really are, deep inside.

To make a film with Ingmar is, for me, to have this experience.

I am given a role, I am given Jenny; and I try to create a character, and he understands who she is at once. That is his genius: the identification, recognition, his fantastic eye and ear.

DAY 15 Today the lighting is very complicated, and *(Continued on page 216)*



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ON LOVE AND BERGMAN

(Continued from page 215)

we sit in the library for a long time. Ingmar reminisces about light and sound. With a certain regret, he says that the sounds which surround us are entirely different from those he remembers as a child. He tells about the carts that creaked outside his window in the morning, the horses trotting in the streets, clocks that ticked loudly and struck every fifteen minutes, the wind in the stovepipes.

I myself remember the sound my shoes made in the spring when the snow had melted on the gravel on Munke Street.

Ingmar grew up with kerosene lamps; I saw street lamps being lit every evening by a man with a long stick. Neon lighting came to us much later. The lights in my childhood sparkled. The evenings were darker—another kind of dark than we have now, diffused by advertisements and shop-windows.

When I was little the windows all were much larger, and every home had different curtains. The pictures on the walls carried with them such strong suggestions for me that I took them with me into life as an experience.

In my childhood we went to lectures and saw slides from other countries. Now the world batters my daughter daily with live pictures on television.

And smells. They also are different. I remember the fragrance from coal and wood stoves.

Ingmar had a privy. He tells how the children hid underneath and looked up at all the bottoms.

I recall a friend who grew up on a small farm where we spent our summer holidays. He had never seen a flush toilet before he came to stay with us in the city. He pulled on the chain and thought it was the whole sea starting to pour into our apartment. It took hours of pleading to keep him from returning home immediately.

It seems to me that when I was a girl, the food cooked longer on the stove. There was always a smell of food—soups, sauces, and cookies baking.

It smelled more then, when I was little.

Grandma's smell. And the smell of mothballs when we packed the winter clothes away. Mamma kept lavender in the linen closet. Ink in the inkwell.

Perhaps, also, because one brought so many live impressions from one's own immediate surroundings, the senses were more acute.

In my youth, it even seems to me, trees and flowers gave off more fragrance than they do today.

DAY 16 We have many extras. They are my patients in a nightmare. Jenny is a doctor, and enters her office to find it full of white-clad suffering people. She pushes her way through them, stops by some, says a few words, moves on. All the while they keep reaching out, clutching at her.

Strange, warm hands touch me all over my body. It is terribly hot in the studio. I am nervous and forget my lines. Ingmar has slept badly and is impatient.

The extras give me dubious looks when we have to repeat take after take because I keep making mistakes.

Some of them sigh when I forget a line. There are mutterings among the group of white-clad strangers. "She makes mistakes all the time." "She makes mistakes."

I am furious at Ingmar, who lets me go through this, and when the bell sounds for lunch I race out of the studio. To his wife in the corridor I shout in passing that I hate her husband.

Later that afternoon I go to find Erland, a cherished colleague and confidant. I march into his room without knocking, the anger and humiliation still raging within me. Full of aggression, I tell him secrets about Ingmar, lies about him. Reveal that the truth about Ingmar's solitary lunches is a heap of tabloids he doesn't want to be caught reading.

Erland has such a strange expression on his face; doesn't look at me, doesn't answer me. There is an abrupt silence, and I turn and look in the direction where Erland's eyes are focused. Ingmar is sitting in a corner of the room wearing a strange little smile, and looking sad.

Standing there, I die a little and exclaim, "This I can't handle!" I bolt from the room, out of the Film Institute, far out into the courtyard until I see a small crate with a lid. I crawl into it, although I am much too big, pull the lid down over me and decide to stay there for the rest of my life.

Cilla arrives, peers down at me and asks me to come out.

Erland tries to persuade me. But I never want to reappear. I will have to sit where I am forever.

Finally—after a long, long time—Ingmar comes and knocks on the lid.

He waits to open it until I whisper, "Come in." He asks me, "Do you want to be friends again?" and his face is kind.

Ullmann crawls out and work can continue.

DAY 17 Ingmar, who has seen none of the film while we have been working, ran the whole thing last night.

Today the atmosphere is strained.

He has private conferences with representatives of each department. Some look pleased, others withdraw broodily to a corner.

I am nervous even before I meet Ingmar. Today Jenny is going to vacillate between life and death, between conscious and unconscious. It is one of the dream sequences, beautiful and full of imagination and challenge in the manuscript, but he hasn't talked much about these scenes—perhaps because he still hasn't completely worked out in his mind how they should be done. How alive am I? How dead? How real is death?

I have talked to people about their dreams. Most experience them as being on the brink of reality—only details separate dreams from real life: colors, shadows, sudden visions, illogical encounters.

Ingmar scolds me because I was as hoarse as a crow the first two days of filming, and now we have to repeat the whole thing. I feel guilty, although I know that it was partly due to fatigue. Immediately after arriving from America by plane—the day after my last performance on Broadway—I was sitting in the make-up chair here. Nerves and tension also

played their part. A recurring throat condition has been a prob'em the past few years. Perhaps it is because I have been working so hard. I meet with a speech therapist after the filming every day, often for a coup'e of hours. I have also seen a throat specialist, who painted my poor throat, contemplated it, and put a light down it—in order to reach the conclusion that I had vocal cords like steel bands.

I promise Ingmar that I will go to the throat specialist again tomorrow and submit to new tests. Nervously, promise him that I will never again be hoarse. Then he asks me to stop eating open-faced sandwiches with my coffee. He would a'so prefer that I skip dinner when I get home. Casually I put my hands over my stomach, covering it, as I promise this too.

Otherwise he claims to be satisfied with my work. He feels that I understand what he wants to do with Jenny.

I am wearing Jenny's red dress, the one she has in her dreams, a long red dress, often with a red hood as well. I am sure there is an association here with the red walls in Ingmar's *Cries and Whispers*. Of which he remarked that this was the color of the soul.

Jenny comes running into an empty apartment; an eerie light illuminates her grandparents' furniture. Jenny calls for mamma, grandfather, grandmother, those closest to her. No one comes. Silence in all the rooms. She sinks down at a table, sees her own face in its shiny surface. From the shadows in a corner the Woman who symbolizes Jenny's anxiety emerges out of this dark nothingness.

Tore Segelcke, one of Norway's greatest actresses, plays this role.

She puts a shawl around my shoulders, and with infinite tenderness pulls me to her and says, "Now you mustn't be afraid any longer."

Tore is doing her first film role at the age of seventy. She is a wonderful person; everyone loves her. Ingmar says that to him she embodies all that is womanness. But in this film she does not have much of a chance to show it.

Aino also enters Jenny's dream. Ingmar remarks that something strange happens to her mouth when she is bracing herself for a close-up. Aino says, "I know, I know. That's my defense mechanism." Ingmar kindly asks, "Is this hard for you?" "When art is concerned, one doesn't bother about oneself," answers the actress.

DAY 18 We talk about life. Ingmar, Gunnar, Aino and I. "The older I become, the more I think about my mother," says Ingmar. "When I look at my brother, it seems it was only yesterday we were running barefoot in the garden, and I feel a fear inside me."

Gunnar remarks that death is a strange phenomenon. He himself is quite terrified of it. A man he knew went to bed when he was told that the end was near. He lay there and waited twenty years.

I have been to the doctor; a new blood test, new throat examination. Something is wrong, and I am worried. All this talk of death has affected me. In a vague way I feel that it is closer than before. Earlier I never thought about it, never understood when peop'e would talk about their longing for life to be over.

It is afternoon. I am sitting alone listening to music. Ingmar walks by, stops for a moment and gives me a pat on the head. There is stillness between us. Then he says, "I feel as if I were on a train—first class—riding through time. It is very strange."

He sits down on the sofa, puts his legs on the tab'e. He is wearing gray socks—just like the ones he wore five years ago, ten years ago.

"You and I have a child together," he remarks suddenly, into the air.

A flash of memory:

Linn is four weeks old. She has colic and cries and cries. Ingmar sits with her in bed. He undresses her—then himself; places her tiny body, which is stiff with cramps, against his bare stomach. She quiets down, and in each other's warmth they fall asleep.

DAY 19 Over Pentecost I go to my cabin in Sandefjord. It is on the top of a high bluff. In front of me I see only the sea. I love this place. I am surrounded by space: nature, stones, trees, moss.

I can run far, far, far.

A dog, beside himself with elation, digs a hole in the earth, becomes covered with mud, almost disappears into the ground; only his tail protrudes.

Linn has secrets and hiding places. She comes home, having been in the Enchanted Forest and the White Forest—places I will never know. She tells me about Yr, her best friend, who lives somewhere far away where she cannot take me. There are bad men and good men, and Linn is leading the war between them and it is very dangerous.

My whole adulthood is out there somewhere with her.

The adults sit in front of the fireplace and watch the strange configurations of the flames, feel the heat in our faces. Or we go for long walks, read, watch the days and nights come and go through the large windows.

Observe the sea, which is constantly changing.

Tiny, tiny waves that ruffle the surface of the water as if calling: "Look at me—look how big and strong I make the sea." They don't know how many millions there are of them. Then they crash on the rocks.

The clouds in the sky, the colors, the darkness which descends and envelops us.

Everything is a part of my house on the top of a bluff, somewhere in Norway.

DAY 20 We are back in Stockholm. Linn is going to film today. There has been thunder in the air, and I think Ingmar has been affected by it. He is particularly angry at me because Linn has a cold. He has a deathly fear of germs, and looks at me with a wordless fury I recognize all too well. The old insecurity I used to have in similar situations blocks what I would like to say to him: that Linn has been looking forward for months to this day when she is going to fi'm with papa. That she got up at five-thirty to fly from Norway to Sweden. Her anticipation in the car, the delight in her new dress and new shoes.

Now she is told that the role she was promised has *(Continued on page 218)*

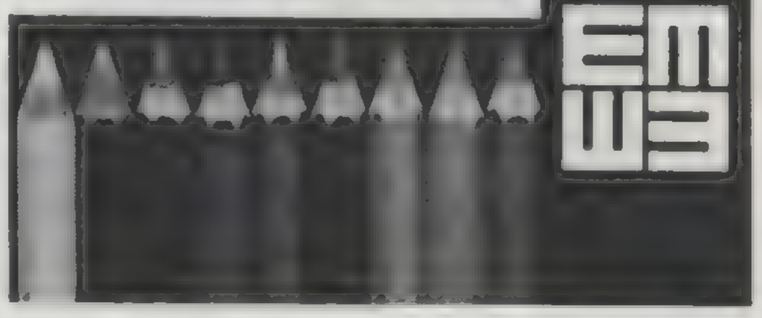


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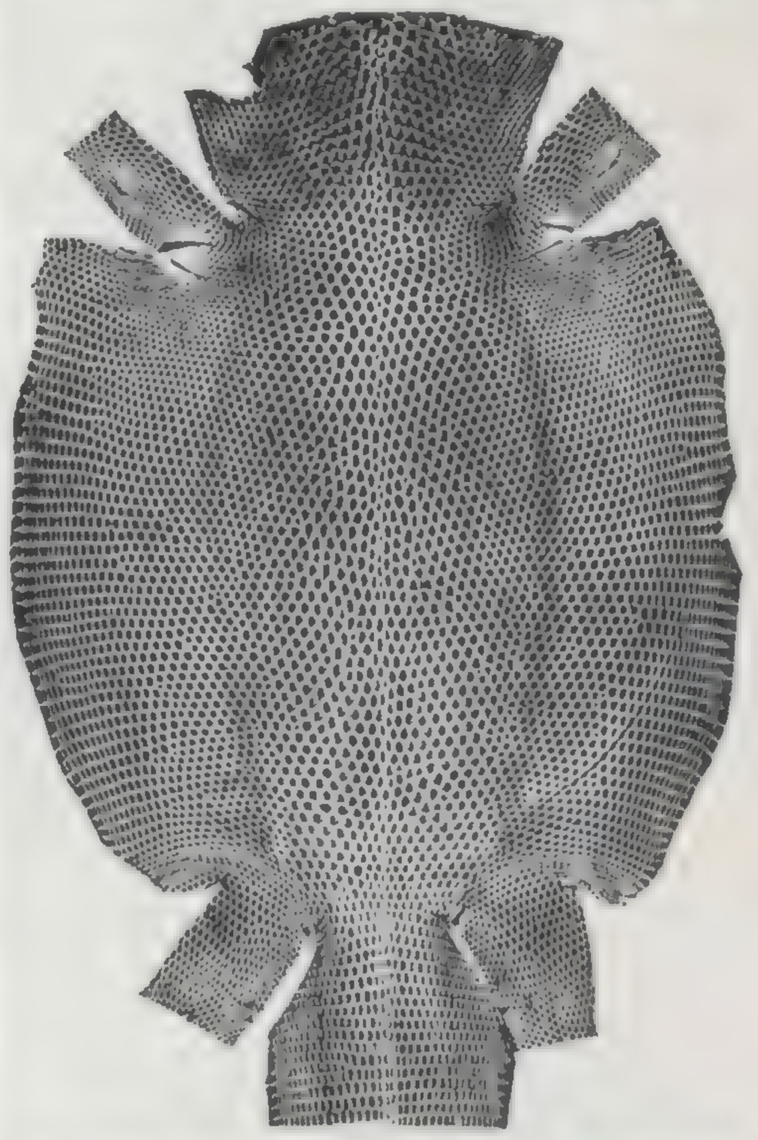
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ON LOVE AND BERGMAN

(Continued from page 217)

been reduced to "sleeping child." Is this her punishment for having a cold?

"She will become an actress yet," he says to me when she asks to be excused from being a "sleeping child," asks at least to be a "listening child."

Linn is learning a lot today. I know that. And I know that it hurts, and that I can do nothing to help her except be especially good to her afterward.

The sun makes an appearance when the two of us go to Skansen in the afternoon. Baby chicks and kittens in the children's zoo. A play is being presented. We sit close together on a hard bench, watching. A mother who is inwardly raging at the child's father, who can never for an instant forget his fear of disease. A little girl who looks happy.

I cook corn on the cob for dinner. Our favorite—with lots of butter and salt. We gorge ourselves. A real conversation—we take time. Afterward we have a bubble bath together, watch the news on television, discuss, hot chocolate.

In bed we sit and draw. She draws a girl who is laughing and healthy. And another who cries because she is sick.

We turn out the light. Tonight Linn is going to sleep in my bed. I set the alarm for four-thirty the next morning, so that I can learn my part then instead of now.

I don't even concern myself with what her father was thinking about when this working day was over.

Probably he just thought about his film. That, fathers are allowed to do.

DAY 21 The following day the scene in Jenny's office is played. I don't know my lines, although I have gone over them repeatedly that morning. I am desperate, and remember what Laurence Olivier said: for several years he had gone through horrible stage fright because as he started each line he couldn't remember how it ended.

I feel like an animal in a cage. Everyone realizes my predicament. They speak quietly among themselves and avoid addressing me directly.

Cilla gives me encouraging winks, but I can see in her eyes that I am a disaster. For a moment I put my head in my hands.

Ingmar's patience when the scene has to be repeated time after time because I forget my lines is not consoling me in the least.

The actor I work with in this scene has his first day of filming, and I feel that I am ruining things for him too. My nervousness is contagious.

To be alone in front of the camera. To establish the part. Show myself in it. All the lines. The constant scrutiny. The audience around to witness the defeat.

Finally Ingmar takes me by the hand, and we walk up and down in the corridor. The happenings of the previous day come flooding out with tears, and I show him the drawing Linn made in the evening.

Ingmar carefully asks for forgiveness and says that he has not had a good night's sleep for a long time. He is worried about this film. Afraid that he is going to become ill. That he won't be able to see it through.

Slowly, he leads me up to the make-up room, where Cilla is waiting to take over what is left of my face.

As I drive home, I notice something new in the city scene. More houses have armed guards at the door. Several people were killed at an embassy a couple of weeks ago. They put a man at the window and shot him in the back, in front of everyone standing in the street.

Fear has come to stay.

I can suddenly encounter death on my own street.

DAY 22 Linn has been having nightmares and crawls into my bed. I lie and look at her while it is still early morning outside. A child who wakes so differently from a grownup. A chest which is neither male nor female—only a skinny little bird's breast.

Around her mouth a smile that belongs to all of the face—very soft.

A flicker in the eyelashes from happiness when she feels that I lie with her, that I have time.

The child who pats me, who is open and tender, who falls asleep again—turns and sighs and dreams.

DAY 23 We have a bona fide nurse in the studio today and I have tubes up my nose and in my arm. The actress who is going to play the part of the nurse is being instructed by the professional.

I have the same experience as when I swallowed the hundred pills. This is real. Film and reality merge. Lately I've been so preoccupied by death that everything which carries its smell has a special memory for me.

I am not afraid of dying at this moment, nonetheless I keep having these thoughts.

The atmosphere is tense. Ingmar seems troubled, and I don't know what it is. I have the feeling that he is making an effort to be friendly. When he shows me where I am supposed to go, he doesn't take my arm warm and lightly as he usually does. His fingers have a hard and stiff grasp on me.

I think this film touches him more than any previous ones. As if he lives it, he will also be without defenses when others later judge it, talk about it.

I live in an old apartment. Right across the street from Ingmar and [his wife] Ingrid. They have redecorated it for me. Each room has its own color, cheerful and strong. In the bedroom are curtains from *Cries and Whispers*; in the living room the furniture from *Scenes from a Marriage*. There are posters on the walls, and in Linn's room toys from Ingrid's childhood home.

Sometimes we stand at our windows and wave at each other as we talk on the telephone. If I've been away on a short trip he'll be there, afraid that something may have happened to me. At times he'll comment. "You were burning candles in your apartment last night—well, well." Or, "Yesterday we seem to have gone to bed early."

It's like being a little girl again, when Mamma was checking on what time I came home, and with whom, and how long I spent in the hallway.

DAY 24 Ingmar says, "Now I feel I have found equilibrium. Living no longer torments me."

Every time he proclaims this he be-

lieves it, because he always says it on a good day.

Erland remarks, "If it were only true! Then we wouldn't have to come here and commit suicide. And suffer and stand in the corners and feel ashamed."

Ingmar laughs. It is the middle of the week, when we are all at our best. It is a long time since we had a break; our anticipation of the next free day has still not disturbed our working routine. Now, for us, it is only the *film*. Most of all for Ingmar, who walks around and is happy. Contentment itself in his slippers and his sweater.

Lights and camera—everything works—everyone is working calmly and relaxed.

I don't know better days—a finer feeling of teamwork. It is days like this, such linked joys, I long for when I am in Hollywood, surrounded by a hundred people.

DAY 25 Today Jenny is going to scream. At one time in her childhood there was a scream of sorrow that never came out. Erland, who plays her doctor friend, tries to take her back to this.

Maybe not only to this single cry, but to all she has encapsulated and carried within her:

The hurt, the frightened, the hateful, the hopeless. Just think, here on earth we are a whole army of women with all our silent screams, a whole army of men with their screams. And we hardly hear each other.

Ingmar writes that perhaps there are no words that reach us, that perhaps there is no reality. That reality exists only as a longing.

I don't know. If so, is not *longing* real? The fact that we *wish* to talk to one another about it, yearn to accept our own and others' insecurity.

DAY 26 I love technical challenge. Stop on a chalk mark in the middle of a difficult emotional scene. Know all the time where the camera is and in which angle I should be in relation to it.

Feel inside me a voice directing and at the same time surrender to a situation that has never been mine; although from now on it will be part of my life experience, as if it had happened in reality.

Jenny's fear reminds me of something that once was my life. A distant memory from childhood: the fear of dark. The sounds I listened to in the night. Breath I never dared give sound until I almost choked in my bed when I lay and kept it back.

Sighs which were never uttered.

Much of what I have experienced I use in my profession. The fatigue, the disgust, the fear I have known. Life experiences become acting experiences, which in turn become life experiences.

I scream with Jenny in front of the camera and feel tremendously relieved afterward.

Think what experience one could bring to one's work after death, not to speak of the experience it would bring to living.

DAY 27 Friday. Anticipation of excursions, family, boats and summer homes. I have made weekend plans to go to a cabin with some friends. Linn is bringing a sleeping bag. During the week the friends have gone to get the place ready.

But Ingmar *(Continued on page 220)*

Read this and cry.



Froilan lives in the highlands of Guatemala in a one-room hut with dirt floors and no sanitary facilities. Labor there is so cheap that, for men like Froilan's father, hard work and long hours still mean a life of poverty. But now life is changing for Froilan.



Her name? We don't know. We found her wandering the streets of a large city in South America. Her mother is a beggar. What will become of this little girl? No one knows. In her country, she's just one of thousands doomed to poverty.

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RAUSCHENBERG

(Continued from page 175)
attached to his works real objects, such as articles of clothing, that hint of personal associations and, in several celebrated works, dead animals.

"I hate death," Rauschenberg says suddenly; and I realize he always has surrounded himself with living things—plants, animals, children—and that many of his images are involved with figures in motion, as though they were still full of life, instead of trapped forever on canvas. The reverence for life shows up in early works made up of earth in which Rauschenberg planted seeds, making art that literally was alive and sprouting. It occurs to me that Rauschenberg's deepest revulsion is the idea that art is an imitation of life, for that would mean that art was either more or less than life itself—an intolerable idea to a man who seems to have a naturalist's curiosity about the very concept of the organic.

So much of modern art, which can take no comfort in religious illusions, has been involved with phobic attitudes toward death (I think of Picasso's skulls, of the modern artist's changing conception of immortality) that I should not be surprised at Bob's outburst. For hasn't Rauschenberg always used perishable materials—like cardboard and cheesecloth, gauze and string—that are as fragile and ephemeral as human life itself?

"I guess I am thinking about death because I am trying to make a piece for Oyvind Fahlstrom, who died last week." This is the *(Continued on page 226)*

ON LOVE AND BERGMAN

(Continued from page 219)
has had visions. He doesn't want me to leave. He has dreamed that the film will be interrupted by a mishap of some kind.

I know that I have to stay behind, otherwise Monday will be impossible: Ingmar's suspicious looks when he sees me. Have I a cold, is anything else wrong with me? Am I tired? Is my concentration on the film gone? His attitude is contagious. I will become nervous, forget my lines, be too eager. Do anything so as not to give him a cause to criticize me—and thereby give him every reason.

If I leave, I know that Ingmar's Sunday evening will be apprehensive. He will be pacing up and down at the window to see when and if I return.

I have to stay home.

While the others are planning their activities, I dramatically sit and suffer in a corner and think of all the food I am going to eat over the weekend, when I have waved goodbye to Linn and the others.

I will set a table by the window and throw down one thick chop after the other in full view of Ingmar. I will raise glass after glass of wine and liqueur to his silhouette behind the curtain. And every mouthful of caramel pudding I swallow will be like a stab through the curtain.

DAY 28 Jenny is hysterical. She cannot reach anyone. Sees her daughter in a dream. Runs after her, calls to her. The daughter disappears. Jenny stops, screams, leans her head against a wall. That is where the scene is meant to end, but suddenly Jenny begins to bang her head against the wall. Too late, I discover the sharp edge, but cannot stop. The camera rolls. Besides, in her condition, Jenny would never feel pain. She continues to bang, bang, bang.

While Liv stands nervously by and gets bumps on her head.

DAY 29 Jenny has a daughter fourteen years old. Today it is her scene. The young actress is soft and delicate, with a clear voice. It is easy to recognize Linn in her a few years hence, to discover this with tenderness and wistfulness.

I try to picture to myself how I was when I was that young, but I find that my recollection doesn't go back that far.

Sometimes I feel an anger that I shall never be her again, soft again, have all life's potential within me. And before me.

How strange it is to sit looking at her and know that *I* am close to middle age, to see in her eyes that she doesn't understand that I, too, am fourteen, and wish only for a short time to be *her*.

Years pass by so quickly and already form a cleft of time that cannot be recrossed between me and what I once was.

Two little girls are sitting and talking together—but one of them is not seen by the other.

DAY 30 Jenny's grandfather is lying in bed. The end is near. His wife is with him, talking quietly into his ear. They are united in a farewell which Jenny is standing outside watching.

Afterward Gunnar talks about death; he himself has been seriously ill, but now he often jokes and talks about the things that used to frighten him.

"My mother used to say that she pictured death as a handsome man coming to get her. The last of them."

Everyone laughs. Gunnar continues: "You know who has the deepest eyes, the broadest smile and the warmest embrace?" Then his eyes focus on me, and far far in them I see more than he says. "I no longer think of death with panic," he says quietly. "If I become old enough and tired enough, death must feel more natural than birth."

DAY 31 One of the last days of this filming. Jenny dreams she is present at her own funeral. They have placed her in a coffin. She has flowers in her hair, her hands are folded over her breast and roses are strewn all over her body.

I have to lie absolutely still so as not to disarrange the decoration.

I feel isolated from the others. As if they are frightened by my coffin, no one talks to me. During the break they all go into the library, and I hear the sound of laughter and conversation.

I ask for paper and a pencil. Carefully lift my arms and make some notes.

"Are you lying there writing your memoirs?" Aino asks dryly as she walks by.

There is an American journalist with us who has followed the progress of this film, mostly from his office because Ingmar doesn't allow outsiders in the studio. Today he is an extra. Even for him, who has seen almost everything in Hollywood, it is unusual to see a prima donna writing in a coffin. He notices me. Most of the time he only pays attention to what Ingmar says and thinks and does.

Happy at having human contact at last, I tell him about the book I am writing. He gives me a friendly smile and says we must talk about it later.

That afternoon I run into him in the corridor. He is on his way to the post office and proudly shows me a letter he has written to an American columnist: "Liv is so sweet and amusing. Today she was lying in her coffin writing. She seems to be planning a book. I'm sure it won't be much, but maybe we can find her a good writer who can shape the material. In any event I should think there is enough stuff for a couple of articles."

I turn white with fury and ask him how he could think of sending such a letter without asking me, without knowing what I am doing.

He becomes confused and hurt and says, "Darling, I only wanted to help. I certainly won't send it."

He crumples the paper and throws it into a wastepaper basket.

When he leaves I retrieve it, smooth it out, and keep it.

DAY 32 Everyone shows small signs of fatigue.

The film deals with things we usually do not discuss.

Perhaps it is good to have been through it. Good for those who will see the finished product. That we have no way of knowing yet.

Theo Kalifaties says, "You must think about death three times a day. Then there will be fragrance around your grave."

"Are they going to like our film?" I ask Ingmar.

"Regard it as a surgeon's scalpel. Not everyone will welcome it," he replies. ▽



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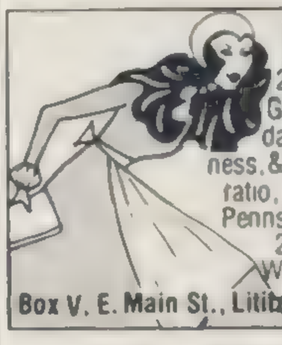
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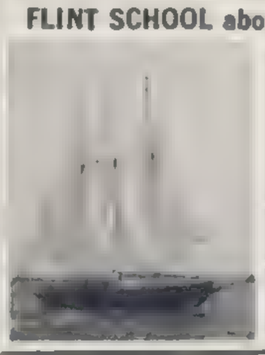
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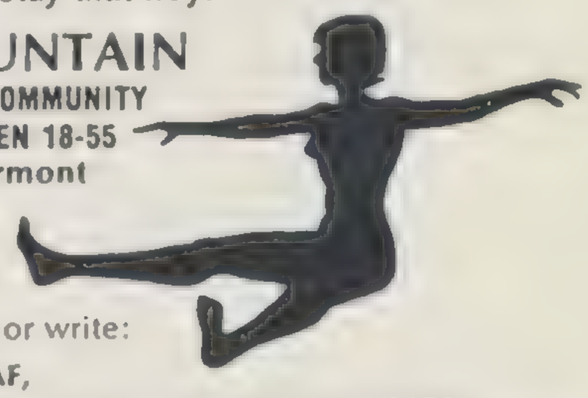
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RAUSCHENBERG

(Continued from page 220)

first I have heard that our friend, an experimental Swedish artist with whom Rauschenberg collaborated on several occasions, had died, last November 8; he was a young man whose tough, uncompromising work brought him critical esteem but little worldly success. "Come out to the studio and I'll show you the painting for Oyvind. It's been very hard to finish because I don't believe I can do anything good enough to be a remembrance of him."

We walk along the jungle path, where the young green palms are sprouting beside dried-out trees turning brown in the sun. The studio is another house, where Rauschenberg keeps a printing press that has enabled him to transfer images, which he silk-screened onto paintings in the 'sixties, directly onto the canvas. It was here that the recent *Hoarfrost* series of paintings on colored silks was produced. Usually, there are a couple of artists and printers in residence, for Rauschenberg also prints the works of other artists, including those by his former wife, the painter Sue Weil.

On the wall is a huge horizontal painting: the left two-thirds is made up of the brilliant blue and yellow version of the Swedish flag. On the right are bright patches of color on which are silk-screened images of the cartoon figure Krazy Kat, prancing and smiling. "Oyvind loved Krazy Kat, you know; he took my book with the original drawings away with him, and I had a hard time getting it back to make this painting. I used Krazy Kat because it was a comic image, and I didn't want this painting to be about Oyvind's death but about his life." Bob thought a moment. "Yes, I know, I am a sentimental man. I'm not ashamed of it."

Not to be afraid of looking death in the face; not to be afraid of showing feeling —I suggested that might be what's left of heroism today. "Not at all," Rauschenberg said. "There is only one heroic act: survival. I went to live and work in Israel, not because I'm Jewish but because I wanted contact with their instinct and struggle for survival. The Israelis were impressed by my wanting to be around during what was considered a dangerous time; I think my work benefited from their attitudes, their way of just going on about business as if there were no crisis."

I ask Rauschenberg about his trip to India, where he also had spent some time recently. "Yes, I learned a lot there, too. I could never use beautiful materials before," he pointed to the blue and yellow silks in the painting for Fahlstrom, "but once you see a sari embroidered in gold trailing in the mud, you realize that everything is relative, that everything is acceptable and that you don't have to be afraid of beauty, either." I ask him if India, with its ancient religions, its immense problem of merely sustaining human life, had changed him. "Of course. You can't see people living and dying in those conditions without developing another sense of time, another sense of the meaning of any single individual life in the cycle of birth and death."

Yes, I think, this is a more philosophical Bob than the Bob I remember—the activist, the helper, the constant collaborator, the catalyst for the whole avant-garde movement of performance and dance in New York, the patriarch of the strangest family of spiritual orphans cut off from their own families who had come to think of the art world as a more accepting and tolerant family.

Was it an accident or a subconscious expression that caused Rauschenberg to choose as his studio an abandoned chapel and vicarage in downtown New York where he still stays when he comes back as a "tourist" to visit? Certainly, no lack of good works went on there—dancers, poets, composers, artists, critics came to be fed, housed, and cheered by an all-embracing Rauschenberg, in what seemed like repetitions of the acts of charity and mercy he had performed as an attendant in a U.S. Naval mental ward during World War II. Perhaps it was Rauschenberg's own experience with rejection that had made him so accepting of others and their weaknesses.

That night, watching a movie about himself with some neighbors who had dropped in, Rauschenberg seems startled to hear his voice saying, "I was born in Port Arthur, Texas, and they didn't know what an artist was there," and speaking of how he felt free to do anything because he knew he was "white trash," and of how later he had been ridiculed as a "clown," a "fool," a "joker."

Today, a new generation sees Rauschenberg as a hero, a father figure of Pop art, Minimal art, object art, *arte povera*, junk art, assemblage, art-and-technology —and any other far-out direction the young have chosen to explore. Crowds jammed the opening of Rauschenberg's retrospective exhibition at the National Collection of Fine Arts in Washington, D.C. (the show comes to New York's Museum of Modern Art in March). I ask Bob if the experience of celebrity is very different from the mockery he endured when he first showed his combine paintings at the Stable Gallery, in New York, where he worked as a janitor in the early 'fifties. "Well," he laughs, "I didn't have to sweep up afterward."

Much ridiculed in his time, Robert Rauschenberg, age fifty-one, now finds himself a genuine American culture hero; but it is more than possible he is loved now for reasons as irrelevant as those for which he was once dismissed as a Neo-Dadaist. For what is valid and enduring about Rauschenberg's work is not its novelty or its topicality but its humanity—the fact that it addresses itself to the large questions of life and death, of feeling and poetry, of the relationship of man to nature that all important art is finally about.

"Who's Afraid of Red, Yellow and Blue?" Barnett Newman asked in a late series of paintings that summed up the history of abstract art. "Who's afraid of seeing all, hearing all, and telling all?" Rauschenberg seems to say. Even his ambition—to bear witness to his times—is understandable within a traditional humanistic context. It was, after all, Goya's ambition as well. *"Yo lo vi,"* the great Spanish painter wrote of the strange events he witnessed during his lifetime: "I saw it." Those words sum up better than any others what Rauschenberg's works have to say. ▽

FASHION AND ACCESSORY DETAILS

ALL PRICES ARE APPROXIMATE.
PAGES 142-143: Rafael Sanchez pendant, Saks Fifth Avenue; Neiman-Marcus. Geoffrey Beene bangles. Van Raalte pantie stockings. Geoffrey Beene shoes. **PAGE 146:** Geoffrey Beene, also at Marshall Field; Neiman-Marcus; Bullock's Wilshire. Donald Artig earrings. Pendant, Cynthia Savage for Kruger Gallery. Cuff, Monserrat Guardiola for Prado Designs. Geoffrey Beene shawl. **PAGE 147:** Calvin Klein, also at Nan Duskin; Jacobson's; Swanson's on the Plaza; Bullock's. Sunglasses: Colors in Optics at Bloomingdale's. Aldo Cipullo earrings: Bonwit Teller. Necklace, Cynthia Savage for Kruger Gallery. Bottega Veneta scarf. Prado Designs bracelets. **PAGE 149:** Fernando Sanchez, also at Nan Duskin; Eleanor Keeshan; Creed's of Toronto. **PAGE 150:** John Anthony, also at Woodward & Lothrop; Claire Pearone; L.S. Ayres. M&J Savitt earrings. Jasper/goldstone pendants: C.&C. Bethanby for Simlauro, Saks Fifth Avenue; Charles A. Stevens. Suède belt, Elegant. **PAGE 151:** John Anthony, also at Harzfeld's; Frost Bros. Earrings: E&J Quintana for Prado Designs, Bloomingdale's. Silver cuff: The Rothenberg Collection, Saks Fifth Avenue. **PAGE 153:** Geoffrey Beene, also at Nan Duskin; Neiman-Marcus. American Kennel dog collar. **PAGE 154:** Mary McFadden, also at Claire Pearone; Charles Gallay. Earrings, cording, brass leaves: Mary McFadden, at Henri Bendel; Neiman-Marcus. Round-The-Clock pantie stockings. Geoffrey Beene shoes. **PAGE 155:** Scott Barrie, also at Nan Duskin; Lillie Rubin-South and West; Esther Wolf; Creed's of Toronto. Earrings, Daedalus Jewelry. Necklace: Jennifer Aubrey for Kruger Gallery. Celia Sebiri cuff. **PAGE 156:** Bill Blass, also at Nan Duskin; Rich's; L.S. Ayres; Swanson's on the Plaza; Neusteters. Gold scarf: Carol Peretz, at Henri Bendel; Nan Duskin. Jasper ring, Bulgari Danaos Ltd. All bracelets, lapis ring: Prado Designs, at Bailey Banks & Biddle. Hanes pantie stockings. **PAGE 157:** Geoffrey Beene, also at Neusteters. Prado Designs earrings. Round-The-Clock pantie stockings. Geoffrey Beene shoes. **PAGE 158:** Oscar de la Renta, also at Stanley Korshak; Neiman-Marcus. M&J Savitt necklace: Bloomingdale's Cul-de-Sac; Lou Lattimore. Cuff: The Rothenberg Collection, Saks Fifth Avenue. **PAGE 159:** Geoffrey Beene, also at Sakowitz. Earrings, bracelet, rings: E&J Quintana for Prado Designs. Geoffrey Beene scarf. Christian Dior pantie stockings. Geoffrey Beene shoes: Lord & Taylor. **PAGE 160:** Geoffrey Beene, also at Nan Duskin; L.S. Ayres; Bullock's Wilshire. Earrings, E&J Quintana for Prado Designs. Ivory bracelets: Geoffrey Beene; Monserrat Guardiola for Prado Designs. Geoffrey Beene for Jewel Case scarf: Bonwit Teller; Neiman-Marcus. Hanes pantie stockings. Geoffrey Beene sandals. **PAGE 161:** Halston, also at Montaldo's; Halle's; Jacobson's; Sakowitz; Frederick & Nelson. Hanes pantie stockings. **PAGES 162-163: MARY MCFADDEN: 1.** Silk pyjama (Super Textiles), $850. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Neusteters; Neiman-Marcus; Charles Gallay. **2.** Dress (Abraham rayon), $925. Henri Bendel; Nan Duskin; Stanley Korshak; Claire Pearone; Stix, Baer & Fuller; Neusteters; Neiman-Marcus; Charles Gallay. **3.** Tunic, pants (Kabat Textiles polyester); $1,375. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Stix, Baer & Fuller; Neusteters; Sakowitz; Charles Gallay. **4.** Polyester tunic (Super Textiles), silk skirt (Horikoshi); $1,095. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Claire Pearone; Neusteters; Neiman-Marcus; Charles Gallay. **5.** Silk top, pants (Horikoshi); $825. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Claire Pearone; Stix, Baer & Fuller; Neiman-Marcus; Neusteters; Charles Gallay. **6.** Silk tunic (Abraham), silk crêpe de Chine skirt (Lafitte), silk scarf; $1,595. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Claire Pearone; Stix, Baer & Fuller; Sakowitz; Neusteters; Charles Gallay. **7.** Quilted silk coat (Super Textiles), $1,395; silk pants, $275. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Claire Pearone; Stanley Korshak; Neusteters; Charles Gallay. Jewelry, Mary McFadden. Most pieces at Henri Bendel; Neiman-Marcus. **PAGES 164-165: OSCAR**

FASHION AND ACCESSORY DETAILS

DE LA RENTA: 1. Dress, bolero; $298. Saks Fifth Avenue; Nan Duskin; Lillie Rubin-South and West; Strouss; Harzfeld's. Tights, Bloomingdale's. Scuffs, Reed Jay Evins for RJE/Designs. **2.** Rayon peasant blouse; silk taffeta skirt, jacket; $734. Elizabeth Arden Salons; Garfinckel's; Jacobson's; Sakowitz; Neusteters; Robinson's, Beverly Hills. **3.** Two-piece dress, $420. Lord & Taylor; O'Neil's; Jacobson's; Maison Blanche; Balliet's; Sakowitz; Joseph Magnin. Andrew Geller shoes. **4.** Cotton top, skirt; $158. Saks Fifth Avenue; Strouss; Jacobson's; Harzfeld's; Neiman-Marcus. Tights, Bloomingdale's. **5.** Cotton blouse, skirt; $138. Elizabeth Arden Salons; Lillie Rubin-South and West; Jacobson's; Swanson's on the Plaza. **6.** Cotton blouse, silk sash, silk taffeta skirt; $596. Elizabeth Arden Salons; Nan Duskin; Harzfeld's; Sakowitz; Robinson's, Beverly Hills. *All available mid-March.* **PAGES 166-167: JOHN ANTHONY: 1.** Blouse, skirt (Abraham); $1,100. Elizabeth Arden Salons; Nan Duskin; Hutzler's; Montaldo's; Maison Blanche; Neiman-Marcus; Frederick & Nelson. **2.** Mohair/wool/nylon (Franetta) coat, $400, and vest, $160. Wool/polyester skirt (Anglo, loomed in America), $100. Polyester blouse (Stern & Stern), $130. Saks Fifth Avenue; Higbee's; L.S. Ayres; Woolf Brothers; Bullock's Wilshire. Cuffs, Michel Plumail. Pantie stockings, Bergdorf Goodman. **3.** Cashmere/Dacron coat, skirt (Amicale); polyester blouse (Stern & Stern). $880. Bloomingdale's; Sakowitz; I. Magnin. **4.** Coat, pants (Lafitte); georgette blouse (Abraham). $1,080. Bergdorf Goodman; Swanson's on the Plaza; Neiman-Marcus; Bullock's Wilshire. Earrings, Joanne Cooper for Kruger Gallery. Silk flower: Rosemary Peck, at Saks Fifth Avenue. **5.** Mohair/wool/nylon coat (Franetta), $440. Silk blouse, skirt (Lafitte); $600. Bergdorf Goodman; Nan Duskin; I. Magnin. Pantie stockings, Bergdorf Goodman. Geoffrey Beene shoes. **6.** Mohair/wool/nylon (Franetta) cardigan, $260, and vest, $160. Polyester blouse (Stern & Stern), $92. Worsted wool pants (Anglo, loomed in America), $150. Saks Fifth Avenue; Montaldo's; Woolf Brothers; Neiman-Marcus; Frederick & Nelson. Trifari earrings. Cuff, Family Jewels. **7.** Matte jersey blouse, skirt (Jasco rayon), $580. Martha; L.S. Ayres; Hovland-Swanson; Sakowitz; I. Magnin. Earrings, Joanne Cooper at Kruger Gallery. AIX porcelain rose. Pantie stockings, Bergdorf Goodman. Geoffrey Beene sandals. **PAGE 168: HOLLY'S HARP: 1.** Kimono (Stern & Stern rayon), $285; rayon matte jersey (Style Trends) top, $90; pants, $185. Martha; Nan Duskin; Hattie; Stanley Korshak; Marie Leavell; Sakowitz; Neusteters. Earrings, Prado Designs. Necklace: Daphne de La Grandiere. **2.** Top (American Silk Mills), $250; Saks Fifth Avenue; Nan Duskin; Martha, Palm Beach and Bal Harbour; Ultimo; Sakowitz; Neusteters; I. Magnin. Earrings: Joanne Cooper at Hanae Mori. Wrist cording, Cynthia Designs. **3.** Top (Lafitte), $225. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Stanley Korshak; Neiman-Marcus; Neusteters; I. Magnin. Earrings, Editions by Helen Z. Cuff: Joanne Cooper at Kruger Gallery. **PAGE 169: BILL KAISERMAN FOR RAFAEL: 4.** Vest, $345. Cotton/polyster shirt, $55. Mid-March, Elizabeth Arden Salons; Miss Jackson's; Balliet's; Sakowitz; Alandale's, L.A. Ray-Ban glasses. **5.** Suède top, $295. Mid-March, Bonwit Teller; Sakowitz; I Magnin. Earrings, Prado Designs. **6.** Suède top, $295; cotton poplin pants, $75. Mid-March, Bonwit Teller; Lou Lattimore; I. Magnin. **PAGE 188: *Top left:*** M&J Savitt earrings. ***Bottom left:*** Mary McFadden earrings. **PAGE 189:** Scott Barrie top, skirt (White Rose cotton), apron (Stern & Stern cotton), $200. Bloomingdale's; Nan Duskin; Garfinckel's; Higbee's; Bullock's. **PAGE 193: *Top left:*** Platinum ring, Bulgari Danaos Ltd. ***Bottom left:*** Scott Barrie linen dress (Hamilton Adams), $160. Elizabeth Arden Salons; Nan Duskin; Hutzler's; Garfinckel's; Claire Pearone; Bullock's. **PAGE 197:** Monet earrings. Cuff: The Rothenberg Collection, Saks Fifth Avenue. Scarves by Doro. Leather book, Sandra Ruth Buring for George Graham. **PAGE 198:** Kimberly, also at G. Fox; Jordan Marsh, Florida; O'Neil's; Marshall Field; Harzfeld's. Diane of Denmark earrings. Fendi bag, Bergdorf Goodman. Scarf by Echo. Burlington pantie stockings. Andrew Geller shoes. **PAGE 199:** Accessocraft cording. M&J Savitt cuff. Burlington pantie stockings. Garolini shoes. **PAGE 200: *Far left:*** Diane of Denmark earrings. ***Top left:*** Diane of Denmark earrings. Minas bracelet. Concord Watch. Bag, Manila Bay, at Banana. **PAGE 201:** Calvin Klein, also at Nan Duskin; The Hecht Co.; Hudson's. Jewelry: The Rothenberg Collection. La Bagagerie bag. **PAGE 202:** Bernard Kayman sunglasses. Van Raalte pantie stockings. Julianelli shoes. **PAGE 203: *Left:*** Barry Kieselstein-Cord bangle. Watch: Baume & Mercier, at Bucherer. ***Right:*** Napier gold hoops. Van Raalte pantie stockings. Calvin Klein shoes. **PAGE 204:** Belle Saunders for Abe Schrader suit, also at Kaufmann's; Miller & Rhoads; Halle's; Jacobson's; Harzfeld's; Stix, Baer & Fuller; Neusteters. M&J Savitt earrings. Richard Charles Glassen scarf. Zenith Movado watch at Ordiam. Carolee Designs cuff. **PAGE 205:** Nat Kaplan, also at Montaldo's; Lillie Rubin-South and West; Higbee's; Younker-Kilpatrick; Harzfeld's. Esther Gallant earrings. Minas cuffs. ***Left:*** Diane of Denmark earrings. **PAGE 206: *Left:*** Leather cord, Brusca-Danté. Fendi bag, Bergdorf Goodman. Trimfit pantie stockings. Garolini shoes. ***Right:*** Kasper for Joan Leslie, also at Kaufmann's; Jordan Marsh, Florida; Jacobson's. Diane of Denmark earrings. Trimfit pantie stockings. David Evins shoes. **PAGE 207: *Left:*** Don Sayres for Gamut, also at Barton/Sligh's; O'Neil's; Strouss; Neusteters. Bernard Kayman sunglasses. Necklace: Scott and Lisa Kreiger for Kruger Gallery. Elegant belt. La Bagagerie tote. ***Right:*** Morty Sussman for Mollie Parnis Boutique, also at Jordan Marsh, Florida; Halle's; Stix, Baer, & Fuller. Diane of Denmark earrings. Trimfit pantie stockings. David Evins shoes. **PAGE 208:** Mario Forte for Rona, also at Miller & Rhoads; Jordan Marsh, Florida; Marshall Field; Neusteters; Bullock's Wilshire. Robert Fabrikant earrings. M&J Savitt bangles. Yves Saint Laurent shawl: Henri Bendel. Scarf at waist, Anne Klein for Robinson & Golluber. Trimfit pantie stockings. Charles Jourdan sandals. **PAGE 209: *Left:*** M&J Savitt bangles. Robin Kahn belt. ***Right:*** Albert Nipon, also at Jordan Marsh, Florida; O'Neil's; Frost Bros. Daedalus Jewelry earrings: Gimbels. M&J Savitt bangles. Geoffrey Beene sandals. **PAGE 210:** Earrings, cuff: The Rothenberg Collection. Hanes pantie stockings. Charles Jourdan shoes. **PAGE 211:** Robert-David Morton dress, also at Lillie Rubin-South and West; Carol & Mary. Dulken & Derrick cotton gardenia: Bonwit Teller; Sakowitz. Hanes pantie stockings. Andrew Geller shoes. **PAGE 212:** Bulova Accutron watch. Prado Designs cuffs. Calvin Klein shoes. **PAGE 213: *Left:*** Celia Sebiri cuffs. Buckle: Thunderbird. Julianelli shoes: Lord & Taylor; Neiman-Marcus. ***Right:*** Sandra Pailet bangle. Silk flower belt, Bergdorf Goodman. Julianelli shoes: Bonwit Teller; Bullock's Wilshire.

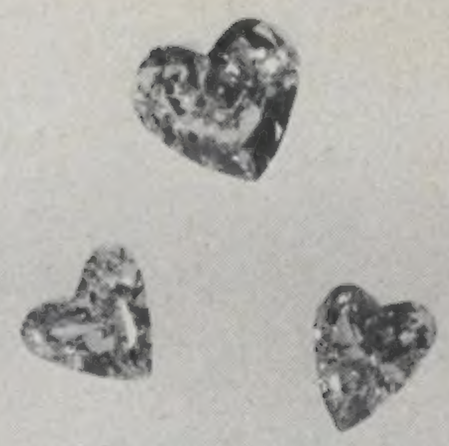
VOGUE PATTERNS

(Continued from pages 212-213; other views, yardages, details)

The "petticoat" skirt. Vogue Pattern 9707. For waist sizes 24″ to 30″. For 25″-waist skirt: 1¾ yards of 44/45″-wide fabric. $3; in Canada, $3.30. **The fuller skirt.** Vogue Pattern 9219. For waist sizes 24″ to 30″. For 25″-waist skirt: 1⅞ yards of 45″-wide fabric. $2; in Canada, $2.20. **The jeans skirt.** Vogue Pattern 9435. Sizes 8 to 16. For size 10 skirt: 2¼ yards of 36″-wide fabric. $4; in Canada, $4.40.



Hearts Afire



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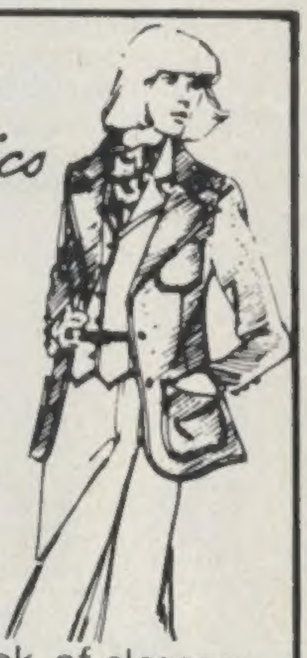
30 pt. $275, 50 pt. $650, 75 pt. $1200,
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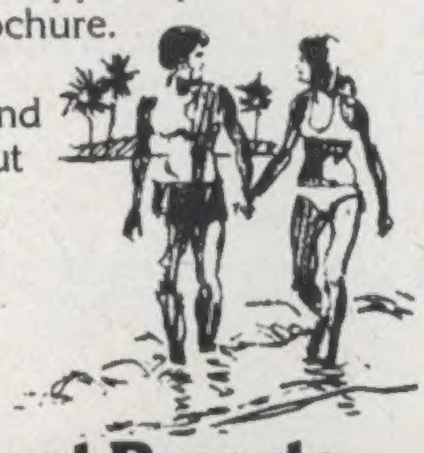
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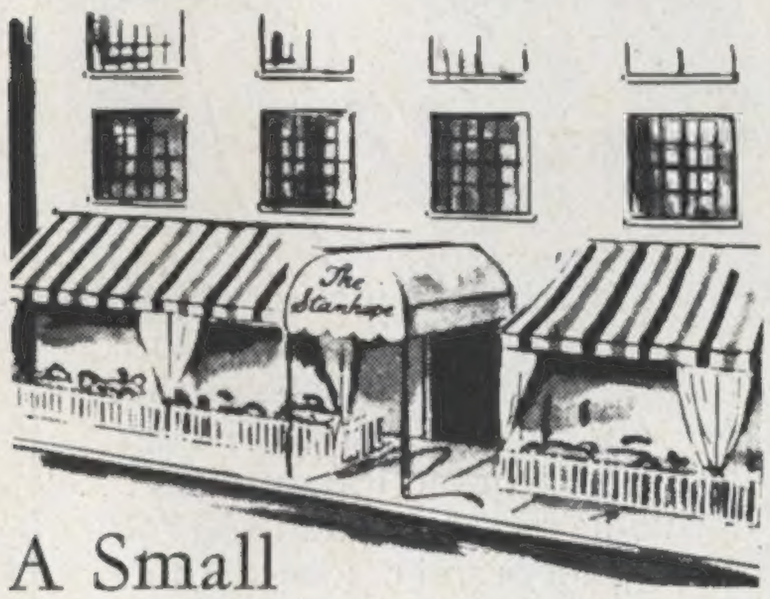
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YOUR BREASTS

(Continued from page 195)

present disfigurement, it is an excellent, man-made work of art, and your *only* path back to an almost normal-looking body.

If you swim, play tennis, or participate in any type of athletics, ask if the plastic surgery will restrict you in any way.

If your plastic surgeon is willing, a conversation with a few of his previous patients might be helpful to you, or to your husband or parents who might be distrustful of the whole "plastic surgery."

Your surgeon should tell you the price of the operation. In New York prices may range from $1,000 to $1,500. The cost depends in part on whether only the mastectomy side has to be rebuilt or whether the other side needs reduction.

After a cancer operation, breast rebuilding is not usually considered a cosmetic procedure. Your major medical insurance may pay part of the tariff. The hospital bill may be covered by your Blue Cross contract.

If you decide plastic surgery is for you, the average hospital confinement is from five days to a week.

After the surgery there is no pain—at least there was none in my case—but there is the necessity of lying flat on your back and if possible not moving at all for twenty-four to forty-eight hours. Your new chest needs time to adhere to the rib cage. After what seems to be an endless eternity, your doctor will allow you to sit up and, about an hour after you will be able to walk around. The worst is over. The new breast is yours.

How will it feel? At first, very heavy. Your body has been adjusting to an empty area where the breast used to be—now there is a foreign object under your skin; your body must, again, readjust.

Your first look at yourself in the mirror may not be too encouraging. Don't expect instant gorgeousness. The result may look like a huge lump, much too big to match your other breast. It is swollen. The lasting shape will gradually emerge.

Before you leave the hospital, the doctor may direct you not to raise your hand above your head for a few weeks or lift anything heavy, and to shower with lukewarm water for no more than five minutes.

In the beginning, sneezing could cause you intense pain. Any movement in which you must exert arm pressure, such as cutting bread, or opening a can, is likely to cause some pain. All this sensitivity should vanish in a few weeks.

What kind of bra can you wear? Almost ANY KIND YOU WANT . . . and you can buy it in any store you want . . . no special fittings. You are free.

The only restrictions are, do not wear a bra with steel or bone supports. Can you eliminate a bra entirely? Try. It depends on your operation, the size and shape of your other breast, and what the outer garment looks like.

The most important part of looking beautiful and graceful is really not your chest, but your back. As soon as your arm-raising restrictions are lifted—STAND UP STRAIGHT—head high. If you have any inclination to dance at all, do lots of it, with a partner or alone. Moving in time to music brings back all the former rhythm your body had before the mastectomy.

There may remain one or two difficulties for women who have had plastic reconstructive surgery after a radical mastectomy. If you wake up, after having slept on your stomach, and your chest is sore and red, turn on your back, lie quietly for two minutes; the redness and soreness should disappear. If you bend down for any length of time (your head almost as low as your feet, your knees straight, so that your body is almost a jackknife) and if it is painful, STOP! You are putting too much pressure on your skin. This figure position is not for you.

Sex? (One of the most important reasons for wanting plastic surgery.) You can do just about everything you did before. If your partner is a heavy man, and his chest weight is directly on top of your surgery, it will hurt. But a slight shift of his weight, and the pain disappears.

The longer you have your breast implant the more comfortable it will become. Eventually, the only time you should be aware of its being there is when you think about it.

If your skin was very tight after the mastectomy, you always may have a slight feeling of tightness after plastic surgery, as though you are wearing a bra. This feeling is neither unpleasant nor uncomfortable, and unnoticeable during most of your waking hours, when you are wearing a bra.

The nipple. If your nipple was saved during your mastectomy, you are fortunate. If not, to complete the look of a breast, the nipple must be created. A plastic breast without a nipple looks like a face that has no eyes. To put the nipple on is an additional, but minor operation.

The nipple skin graft is taken from a piece of your other nipple, or the inside flap of your genitals—the labia—because it is the best part of your body in which to find the correct color.

The new nipple skin graft is adhered by a very slight sanding of the spot where it will be placed. That is what makes it stick. When you wake up, the spot will be covered by a small piece of gauze. The operation is short, and you will probably leave the hospital the morning after.

If the nipple is taken from the genital area, you will feel soreness every time you sit down until the missing skin grows back. For me, that took about two weeks. Your doctor will tell you how to keep the area antiseptic to ward off any infection.

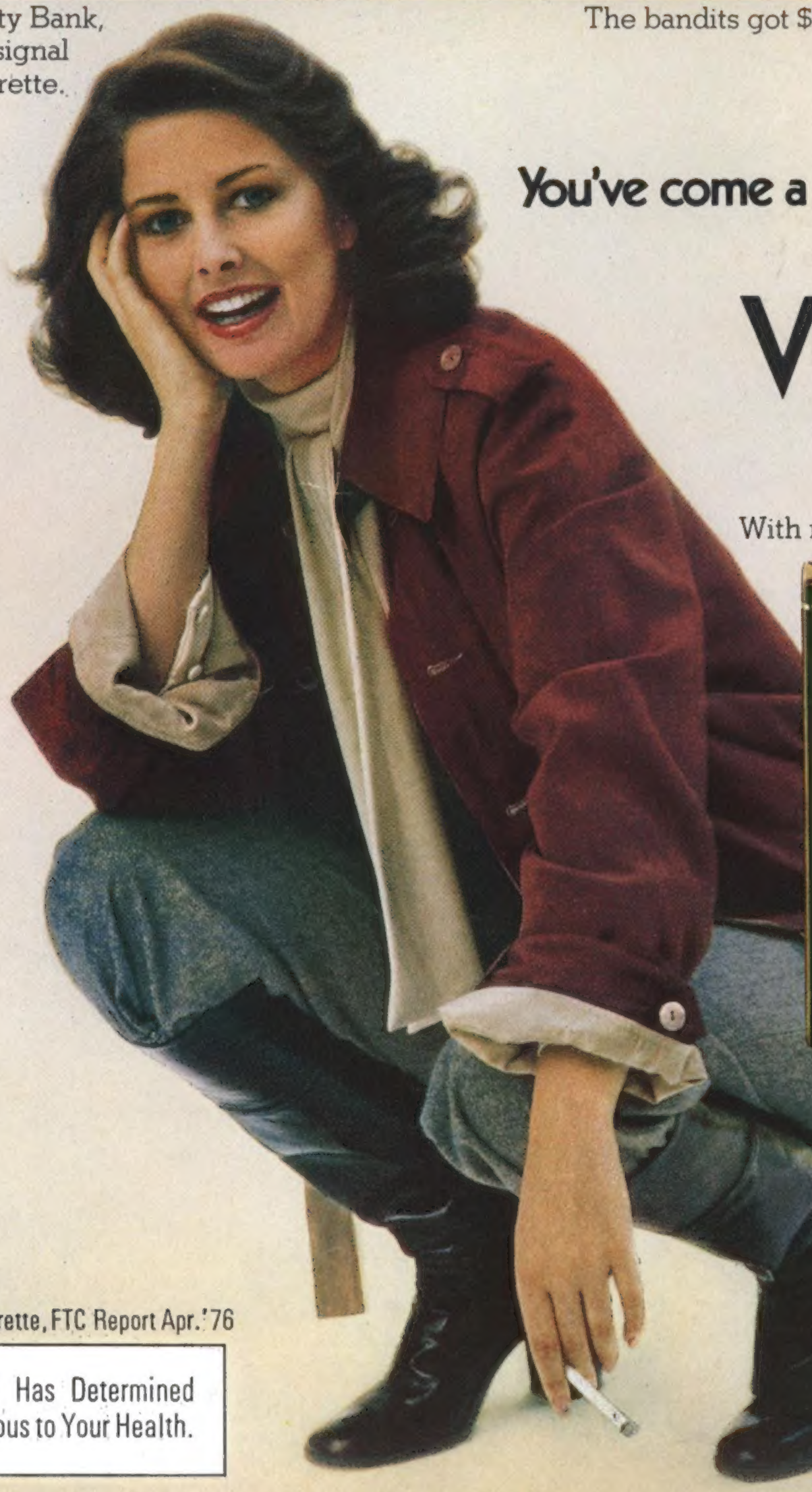
Is it worth all the effort? The pain? The discomfort? The time? The cost? To me, yes, yes, yes! I had plastic breast surgery three years ago, after a radical mastectomy. My nipple transplant, six months later. I can wear a filmy bra, a modified bikini. I can go into any shop, try anything on in a dressing room, without feeling the least bit self-conscious or "different" from anybody else. In the glaring light of the medical ward, my plastic chest may not look exactly natural, but in the soft light of the bedroom, any difference is not that noticeable. The most wonderful thing about it is, I rarely think about my breast anymore. It is there, just like the rest of me. ▽



Preparing to rob the Dalton City Bank, bandit Ma Hooper decided to signal her partners with a lighted cigarette.



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